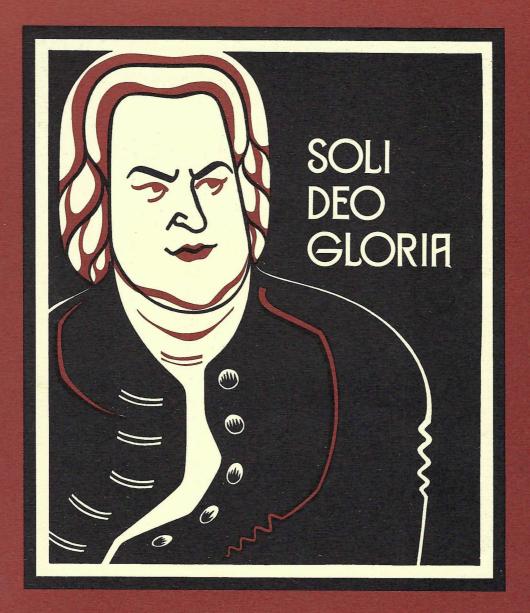


40°CARMEL BACCHIESTIVAL JULY 18-30



40°CARMEL BACCHA BACCHA





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Carmel Bach Festival Founded in 1935 by Dene Denny and Hazel Watrous

Sandor Salgo Music Director and Conductor

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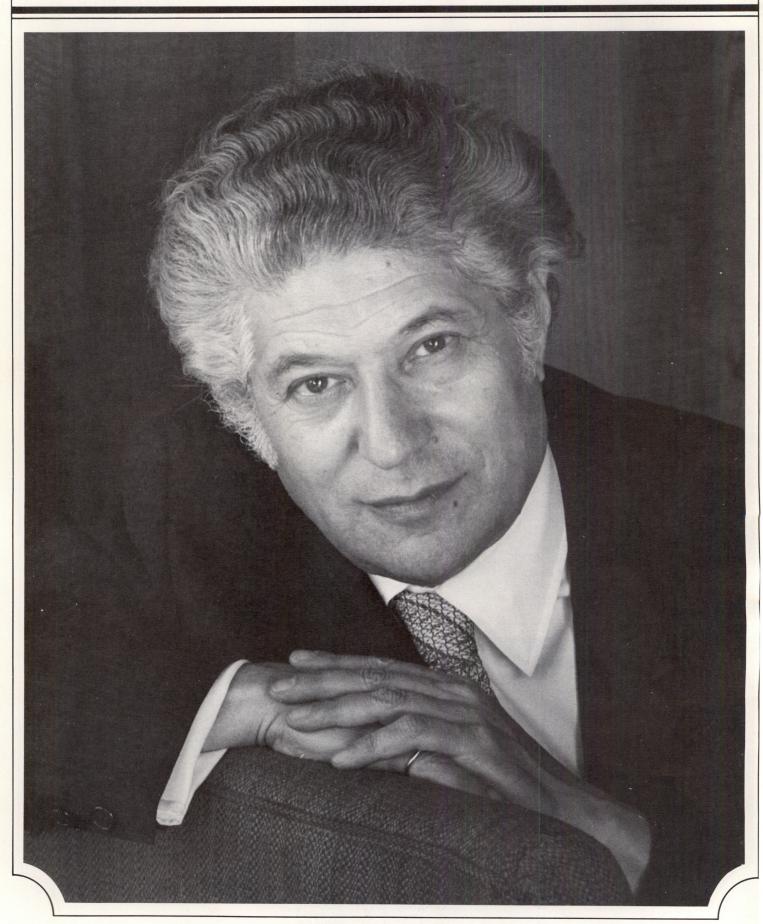
PLEASE NOTE No photography or recording permitted

NO SMOKING shall be permitted within any part of Sunset Center Theatre, including stage, backstage and foyer By order, City of Carmel-by-the-Sea

LATECOMERS will not be seated while the performance is in progress

SANDOR SALGO

Music Director & Conductor



Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. In the words of San Francisco Bay area critics during the 1976 Festival, Mr. Salgo is "a deft, sympathetic conductor" with "an unsurpassing sense of what Bach is up to," "scholarly insight and magnificent skill."

Born in Hungary, Mr. Salgo tempers "native Magyar romanticism with sound common sense." Baroque, Romantic and contemporary composers receive, in the voice of another critic, "stylistic purity and emotional commitment under Salgo's baton." He began his training as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francico Symphony Orchestra, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

In November 1976 Mr. Salgo was invited to Berlin to conduct three performances at the Deutsche Staatsoper and has been re-engaged to conduct four operas there in September 1978. This spring he conducted four performances of Mozart's "Titus" for the San Francisco Spring Opera. He is Music Director and Conductor of the Marin Symphony and Modesto Symphony orchestras and Music Director of the "Music at the Vineyards" series in Saratoga, California.

In 1974 Mr. Salgo received the Lloyd W. Dinkelspiel Award for "outstanding service to undergraduate education" at Stanford University, where in addition to being Professor of Music, he was Music Director of the Stanford University Opera Theater and Stanford Symphony Orchestra.

The warmth and humanity of his approach to the literature of the Baroque era inspired a 1975 Festival critic to state: "Again and again, the genius of Bach found its proper instrument in Salgo." Rarely has one man had a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 22 seasons with the Carmel Bach Festival.

THE CARMEL BACH FESTIVAL STORY

The stars over Carmel must have been singing those summer nights of 1932 — so many good things came together in one place at one time.

Dene Denny, of the Denny-Watrous Management, arranged with Susie Pipes, organizer of the Nea-Kah-Nie String Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how this grew!



Founders of the Carmel Bach Festival: Dene Denny, left, and Hazel Watrous.

One performance was to present three concertos: Bach, Boccherini and Mozart. To support the Quartet in this undertaking, an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores Street. It was decided to open weekly rehearsals to season subscribers. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that the



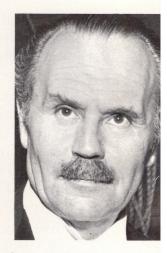
Michel Penha, first director, in 1932, of what was to become the Carmel Bach Festival.

audience contained a nucleus of "participating" lister ers who were familiar with each work performed. rare rapport grew up between musicians and audience which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had muc to do with transforming the heterogeneous group int the 50-piece Monterey Peninsula Orchestra which wa augmented (thanks to cordial relations with th Musicians Union) by a few professionals from the Sa Francisco Symphony. A 50-voice chorale under th direction of Miss Denny herself was also formed an made possible the presentation of many larger works

Last but not least of the star-blessed influences under which the Festival was born was the town of Carme itself. Then as now there was no more delightful was to spend vacation days than to hear one's fill of goo music, and in the intervals to prowl the shops and to enjoy Carmel's excellent restaurants.

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the town since the 1920s when they moved to Carmel from San Francisco to establish the Denny-Watrous Gallery. Miss Watrous was more prominently associated with the players' group at the First Theater in Monterey. Miss Denny, a fine pianist, had performed extensively in San Francisco and elsewhere, playing avant garde music long before



Castone Usigli, conducto the Festival from 1938 u his death in 1956.

it was fashionable. Not only chamber music but exhibits of sculpture, painting, photography and man other art forms found hospitality within the Gallery

In 1935 these many musical resources were brough

together under the aegis of the Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Theatre have heralded each Festival since then. That season's final concert was guestconducted by Gastone Usigli in Carmel Mission Basilica, built in 1771, only 21 years after Bach's death. A new place and a new life had been found for Bach's music.

Some succeeding Festival milestones:

1936: Ralph Linsley, pianist of the Penha Piano

Quartet, became the Festival'spianist, coninuo player and harpsichordist. In 1973 he etired as general coordinator of the Fesival but continues to be its Southern Caliornia representative as well as consultant and program editor.

1942: A three-year niatus occurred durng World War II.

1956: Following he death of Gastone Jsigli, Sandor Salgo pecame the Festival's nusic director and conductor.

1961: The Festival was extended to 10 days.

1973: To satisfy an increasing demand for seats, the estival was extended to two weeks.

As Festival audiences turn to this year's program hey will find an even richer tradition in the making. so history pauses for a moment to honor the past, enjoy the present and look toward the promise of the uture.



Ernst Bacon, conductor of the first Carmel Bach Festival in 1935.



PRESIDENT'S MESSAGE

This year we celebrate the end of the fourth decade of presenting the Carmel Bach Festival to you and eagerly look forward to entering the fifth. At a time when novelty seems to legislate the order of the day, the Festival stands stronger and more exciting than ever.

In past years we have recounted the history of the Festival, giving recognition to the people who formed and nurtured it — Maestro Salgo, Dene Denny and Hazel Watrous, to name only a few. But this year, on the occasion of our Ruby Anniversary, I think it is time to pay tribute to you, our audience.

It is true that the Festival's dedication to excellence has nourished it over the years. but of equal significance is the fact that without your continuing and growing attendance the Festival might well have been relegated to memory. When the final notes of Sunday's "Passion according to St. Matthew" merge with your appreciation and applause, the process of the Festival is complete, its value and purpose acknowledged.

This year our season ticket subscriptions increased by twenty percent, a trend which began several years ago. Although we have virtually sold out our concerts during the past few seasons, we nonetheless operate at a deficit. We still endeavor, however, to hold our ticket prices as low as possible. And your contributions persist, giving double credence

to your support.

We would, therefore, like to dedicate this, our 40th year, to you, as a small measure of our gratitude for your crucial and enduring support.

E. G. Bernstein

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CONDUCTOR

Sandor Salgo

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Judith Beatie Kathryn Hoffer Peter Kent

Ruggiero Pelosi Christopher Reutinger Marilyn Robinson Sevilla Madeline Schatz Julianne Schreiner Michael L. Short Margaret Wooten

Viola

Thomas Hall
Principal
Richard D. Colburn
Janet Lakatos
Michael Nowak
Fidel Sevilla
Herschel Wise

Cello

Douglas Davis Principal Jan Gauder Mary Stevens Commanday Hadassa Newman

Viola da Gamba

Selina Carter Sally Moomaw

Contrabass

Richard T. Andrews Principal Nancy Griffin

Flute

Louise Di Tullio Principal Geraldine Rotella Jonathan Drexler Leonard Fenton

Clarinet

Theodore Oien
Principal
David Dunton

Oboe

Raymond Dusté Jean Stevens Donald Leake Eleanor Biondi Dusté

Bassoon

Vincent Ellin
Principal
David Sullivan

Contrabassoon

Robin Elliott

Horn

Arthur Krehbiel Principal John Krueger Co-principal Carlberg Jones Eliza McNutt

Trumpet

Edward Haug Principal Charles Bubb, Jr. Ralph LaCanna

Trombone

Will Sudmeier Principal Russell Widener Donald Kennelly

Timpani

lason Green

Harpsichord

Bruce Lamott Madeline Ingram

Organ

Kenneth Ahrens

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Soprano

Margaret Kylander Clark Lisa Condon Mary D'Eau Clair Dottie Gorman Kathy Grainger Yolanda Mitchell Barbara Jane Mountrey Arleene J. Torri Christine Wait Brigitta Wray

Alto

Dorothy Buffo Jo Childers Anne Clothier Jane Parker Helen Rumrill Jennifer Scanlon Carol Starks Marilyn Wilcox

Tenor

Steve Emlaw J. Richard Verduin

Bass

Dyke Garrison G. E. Jacobsen Alan E. Oppenhuizen George Sackman Howard Straus

CHORALE

Soprano

Sarah Franklin Sara Ganz Darlene Lawrence Coordinator Gwendolyn Lytle Caterina Micieli Mary-Esther Nicóla Margot Power Linda Sandusky Diane Thomas Katy Wolff

Alto

Carole Burch Glenna DeWeese Linda Purdy Leslie Richards Catherine Stoltz Lisa Turetsky Kathryn Underwood

Tenor

Richard Burke
Robert Faris
James Hull
John Kay
John Edward Nix
James Sterrett-Bryant
Gregory Wait
Michael Wait

Bass

Robert Armstead Robert Bernard Herbert Cabral Marc Clemens Gerald Fitzsimmons Bruce Grimes Alexander Holodiloff S. John Ingram M. Eugene Lysinger, Jr. Richard Williams







THE CARMEL BACH FESTIVA



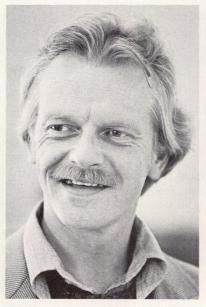
Priscilla SalgoDirector, Festival Chorale

Priscilla Salgo is far more than the gracious wife of the Festival's music director, Sandor Salgo. This year marks her 19th as director of the Festival Chorale, a group of professional singers drawn principally from the Los Angeles and San Francisco Bay areas. The 30-member group begins rehearsing in the spring, following special auditions.

In addition to directing the Chorale, Mrs. Salgo also directs the Choral Workshop sponsored jointly by the Festival and the Lyceum of the Monterey Peninsula. For three weeks preceding the Festival four "clinicians," usually members of the Chorale, under Mrs. Salgo's supervision instruct a group of young people aged 15 to 20 in choral singing and vocal techniques. Her leadership has inspired these students to make remarkable progress, as is shown each summer in the ensemble demonstration held at the workshop's conclusion.

Mrs. Salgo received her bachelor's and master's degrees in music from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and Baroque music with Gustave Reese, Putnam-Aldrich and George Houle.

Mr. and Mrs. Salgo make their home on the campus of Stanford University, where their daughter Deborah was a 1976 graduate. During the academic year Mrs. Salgo is choir conductor at Sunnyvale Presbyterian Church.



Kenneth AhrensCoordinator, Assistant Choral
Director and Librarian

For the past 14 years organist Kenneth Ahrens has served as choral assistant to Mr. and Mrs. Salgo and is also the Festival's music librarian. In 1973 he assumed many of the duties previously undertaken by Ralph Linsley and became Festival coordinator as well. Mr. Ahrens received his Bachelor of Music degree from Valparaiso University after studying with Heinrich Fleischer, and earned his M.M. in organ from Indiana University, where he also taught. At Stanford University he continued advanced studies and served as assistant organist. A Monterey Peninsula resident. Mr. Ahrens heads the music department of Santa Catalina School and is organist and choir director at Bethlehem Lutheran Church in Monterey. He is director of the recently established Community School of Music based at Santa Catalina School.



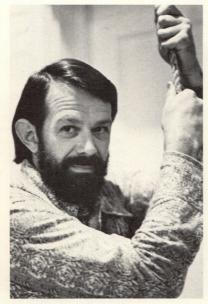
Rosemary Waller Concertmaster

Rosemary Waller returns for her 14th season as concertmaster of the Festival Orchestra. For the past seven years she has been principal second violinist of the Cincinnati Symphony. A sixtime winner of the Coleman Chamber Music Contest, Mrs. Waller holds bachelor's and master's degrees in music from the University of Southern California. She received a Fulbright Scholarship to the Paris Conservatory of Music from 1954 to 1956. After returning to this country she joined the National Symphony Orchestra in Washington, D.C., and in 1960 was invited to become a member of the Cincinnati Symphony. She first played with the Festival Orchestra in 1950.



Valentine Miller Festival Secretary

Before assuming the duties of Festival Secretary in early 1972, Val Miller was a staff writer with the Monterey Peninsula Herald for nine years and had previously worked for the Carmel Pine Cone. She grew up in Carmel and ushered at the first Bach Festival in 1935. Her mother, the late Susan Creighton Porter of Carmel and Big Sur, was a close friend of the Festival's founders, Dene Denny and Hazel Watrous.



Fred Terman Stage Manager

This is Fred Terman's fourth year as the Festival's stage manager, after having been its assistant stage manager for three years and its lighting technician since 1967. In addition to his long association with the Festival, Mr. Terman has had extensive experience with local theater groups.

A native Californian, Mr. Terman returned to Carmel from the East Coast in 1964 when he became Assistant Professor of Electrical Engineering at the Naval Postgraduate School in Monterey. He is presently completing a Ph.D. thesis at Stanford University on the measurement of computer performance.

PROGRAM NOTES

Edward Colby

Lecturer in Music and Head Librarian, Music Library, Stanford University

Dr. Raymond Kendall

Former Dean, School of the Performing Arts, University of Southern California



MONDAY, JULY 18 8:00 pm Concert/Sunset Center Theatre

I. Cantata, "Ach wie flüchtig," BWV 26 Johann Sebastian Bach

(1685-1750)

Chorus: Ach wie flüchtig (Ah! how fleeting)

Aria (Tenor): So schnell ein rauschend Wasser schiesst

(As swift as rushing water flows)

Recitative (Alto): Die Freude wird zur Trauerkeit

(Joy is turned into mourning)

Aria (Bass): An irdische Schätze das Herze zu hängen (To set one's heart on worldly treasures)

Recitative (Soprano): Die höchste Herrlichkeit

und Pracht

(The greatest splendor and magnificence)

Chorale: Ach wie flüchtig (Ah! how fleeting)

SARAH FRANKLIN, Soprano

CYNTHIA MUNZER, Alto

GREGORY WAIT, Tenor

THOMAS PAUL, Bass

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

II. Brandenburg Concerto No. 5, in D major, BWV 1050

J. S. Bach

Allegro Affettuoso Allegro

> Frances Cole, Harpsichord Rosemary Waller, Violin Louise Di Tullio, Flute

INTERMISSION

III. Mass in c minor, K. 427

Wolfgang Amadeus Mozart

(1756-1791)

KYRIE

Chorus,

with Soprano Solo: Kyrie eleison (Lord, have mercy)

Christe eleison (Christ, have mercy) Kyrie eleison (Lord, have mercy)

GLORIA

Chorus: Gloria in excelsis Deo

(Glory be to God in the highest)

Aria (Soprano): Laudamus te (We praise Thee)

Chorus: Gratias agimus tibi (We give thanks unto Thee)

Duet (Soprano, Mezzo-Soprano): Domine Deus (Lord, God)

Double Chorus: Qui tollis peccata mundi

(Thou that takest away the sins

of the world)

Terzett (Soprano, Mezzo-Soprano, Tenor):

Quoniam tu solus sanctus (For Thou only art holy)

Chorus: Jesu Christe

Chorus: Cum sancto spiritu (With the Holy Spirit)

CREDO

Chorus: Credo in unum Deum (I believe in one God) Aria (Soprano): Et incarnatus est (And was incarnate)

SANCTUS

Chorus: Sanctus, Sanctus, Sanctus (Holy, Holy, Holy) Chorus: Osanna in excelsis (Hosanna in the highest)

Solo Quartet: Benedictus qui venit in nomine Domini (Blessed is he who cometh in the name of

the Lord)

Chorus: Osanna in excelsis (Hosanna in the highest)

CAROL VANESS, Soprano

LINDA PURDY, Messo-Soprano

MICHAEL SELLS, Tenor

THOMAS PAUL, Bass

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

1. Bach was in his early fifties when he set Michael Franck's chorale text of 1652. The opening chorus, a handsome chorale-fantasy and the final chorale use the first and sixth verses; the arias and recitatives are paraphrases of verses two through five. Of special note: vocal runs on the words "quickly" and "hasten" in the tenor aria; also the Handelian texture of the bass aria. There is high drama in the last word of the soprano recitative: "vergessen" (forgotten), sung unaccompanied.

Bach wrote 35 chorale-cantatas, in which the most beautiful and best known Protestant chorales of the 16th and 17th centuries are subjected to elaborate musical treatment. "Ach, wie flüchtig" is one of the most effective in this genre.

-R. K.

II. Bach sent six concertos to HRH Monseigneur Christian Ludwig, Margrave of Brandenburg, in 1731 with the following dedication: "Several years ago . . . your Royal Highness deigned to honor me with the command to send . . . some pieces of my composition: I have then . . . taken the liberty of rendering my most humble duty . . with the present concertos; begging Your Highness most humbly not to judge their imperfections with the rigor of the fine and delicate taste with which the whole world knows Your Highness has for musical pieces; but rather to infer from them . . . the profound respect and the most humble obedience which I try to show . . . therewith. . . "

Strings and continuo accompany the solo instruments in the outer movements; the Affettuoso is for solo trio, with flute and violin echoing one another.

The opening Allegro reaches its climax in a long solo passage for harpsichord, building a high degree of chromatic tension until rejoined by the other instruments in a solid coda.

Only a rollicking gigue (Allegro) could balance the drive of the first Allegro and the quieter introspection of the solo trio. It does so with gusto and style.

−R. K.

III. Although incomplete (the Credo was only finished through the Et incarnatus est — and the Agnus Dei and Dona nobis pacem are missing altogether) — Mozart's "Great" C minor Mass is in the same league as Bach's B Minor Mass and Beethoven's Missa Solemnis.

There was no call for this kind of work in Vienna, where Mozart completed the Mass in his 27th year. With no prospect of performance or return, the composer was able to lay out his ideal concept of what a mass should be. In addition, here was an opportunity to please his bride, Constanze; the Mass included effective soprano solos which would show her vocal range and abilities to advantage. The Mass is scored for oboes, bassoons, horns and trumpets in pairs, along with three trombones, used independently as well as to double the chorus parts; also strings, including violas, and organ.

Its first performance, in the Church of St. Peter in Salzburg, must have enjoyed the interest and cooperation of both singers and instrumentalists, since the Archbishop would have been unlikely to pay for so expensive a venture, particularly one which he had not ordered composed.

Both the Qui tollis and the Sanctus use double chorus. Further, Mozart's recent studies of the scores of Bach and Handel were of profound influence. The section "in excelsis" of the Gloria has a marked resemblance to portions of Handel's Messiah. Cum sancto spiritu is a magnificent fugue, probably the most extensive Mozart ever undertook.

-R. K.

TUESDAY, JULY 19 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

FRANCES COLE, Harpsichord

I. English Suite No. 2, in a minor, BWV 807

Johann Sebastian Bach (1685-1750)

Prélude Allemande Courante

Sarabande Bourrée I — Bourrée II

Gigue

II. Three Sonatas

Domenico Scarlatti (1685-1757)

A major (Allegrissimo), L. 345 A major (Andante cantabile), L. 238 d minor (Presto), L. 422

III. Italian Concerto in F major, BWV 971

J. S. Bach

(Allegro) Andante Presto

TUESDAY, JULY 19 3:00 pm Organ Recital/Bethlehem Lutheran Church, Monterey

ANITA PRIEST, Organ

I. Fugue in C major (Jig) Hedar Ed., II/3

Dietrich Buxtehude (1637-1707)

Chorale Variations:

Nun lob mein Seel den Herren

D. Buxtehude

(Now, my soul, praise the Lord), Hedar Ed., III/4b The great North German organist Buxtehude based many of his compositions on the Protestant chorale. He left two sets of variations on **Nun lob mein Seel den Herren**. The set heard today consists of four variations. The original source for both sets is a manuscript by Johann Gottfried Walther.

II. Pastorale

Domenico Zipoli (1688-1726)

Born in Prato, Tuscany, Zipoli lived in Rome where he was organist at the Jesuit Church. In 1716 he moved to Seville to become a novice in the Order of Jesuits. In 1717 he went as a missionary to Paraguay where he lived and worked as composer and organist until his death in 1726.

Zipoli indicates distinct tone colors in the Pastorale — piva (reed stop) for the solo voice in the first and last sections, and co' flauti (flute stops) in the middle section.

Sonata per organo in F major

Giovanni Battista Pergolesi (1710-1736)

This is the only known organ work of Italian composer Pergolesi. The autograph score has disappeared but there is a manuscript copy in the library of the Conservatorio San Pietro a Maiella in Naples on which this edition by Douglass Greene is based

Toccata per l'Elevatione

Girolamo Frescobaldi (1583-1643)

(Messa della Madonna) (1583-1643)
Frescobaldi was the outstanding organist of the 17th century,
for many years the organist of St. Peter's in Rome. The Fiori
Musicali, published in 1635, represent Frescobaldi's artistic and

spiritual treatment. This tender and expressive meditation is from the third mass of the Fiori Musicali.

Sonata per Organo in G major, K. 328

Domenico Scarlatti

At least five of Domenico Scarlatti's numerous keyboard sonatas suggest the organ, rather than the harpsichord, as their proper medium. The edition of this sonata is based on a collation of the two principal sets of manuscripts: those housed in the Biblioteca Marciana, Venice, and those in the Biblioteca Palatina,

Parma. The manual changes are specified by Org° (organ) and Fl° (flute). Edited by Douglass Greene.

III. Concerto in a minor

Johann Gottfried Walther (1684-1748)

(after Giuseppe Torelli)

Vivace

Adagio

Allegro

This work is a transcription for organ of a concerto grosso by Torelli (1658-1709). The organ solo concerto reflects the tutti and soli passages of the original orchestral version.

IV. Noel, in Trio and in Dialogue, in d minor

Louis Claude Daquin (1694-1772)

Daquin, French organist and composer, began his career as a child prodigy and became organist at the French Royal Chapel. He wrote a number of settings of Christmas carols.

Offertory for Easter: O filli et filiae Jean François Dandrieu (Ye sons and daughters of the King) (1682-1738)

French organist, harpsichordist and composer Dandrieu was a church organist in Paris. He was organist at Saint-Merry from 1704-1721. His successor in this post was Daquin. He composed for harpsichord, organ and strings and wrote a book of instructions for harpsichord accompaniment. This offertory is a set of eleven variations from the first suite for organ.

V. Three pieces for Flute Clock (Flötenuhr)

Joseph Haydn (1732-1809)

H. XIX, Nos. 23, 7 (1792) H. XIX, No. 30 (1793)

The most important mechanical instrument of the Rococo period was the flute clock, for which C. P. E. Bach, Mozart and Beethoven composed music. Haydn composed some thirty compositions for "clockwork." They were played automatically on a small flute organ, operated by the clock mechanism.

VI. Chorale Prelude: Ein Feste
Burg ist unser Gott, BWV 720

Johann Sebastian Bach
(1685-1750)

(A mighty fortress is our God)

J. S. Bach

Chorale Prelude: Ich ruf' zu dir, Herr Jesu Christ, BWV 639 (I cry to Thee, Lord Jesus Christ)

Fantasie and Fugue in g minor, BWV 542

J. S. Bach

TUESDAY, JULY 19 8:00 pm Concert/Sunset Center Theatre

I. Suite No. 2, in b minor, BWV 1067 Johann Sebastian Bach

Ouverture: (Grave) - (Allegro) - Lentement (1685-1750)
Rondeau
Sarabande
Bourrée I — Bourrée II
Polonaise - Double
Menuett
Badinerie

Louise Di Tullio, Flute Festival Orchestra

II. Cantata, "Ich habe genug," BWV 82

J. S. Bach

Aria: Ich habe genug (It is enough)
Recitative: Ich habe genug
Aria: Schlummert ein, ihr matten Augen
(Fall asleep, ye weary eyes)
Recitative: Mein Gott! wann kommt das schöne: Nun!
(My God, when comes the beautiful "Now!")
Aria: Ich freue mich auf meinen Tod
(I rejoice in my death)

THOMAS PAUL, Bass

I. The second suite in b minor is scored for solo flute, violins, violas and continuo. It is not a concerto, but a suite of dances, with an extended overture in the French style, with only the Sarabande, the two Bourrées and Menuett as customary suite components.

The solo flute doubles the first violin except in some dazzling virtuoso forays: in the overture, a small section of the Rondeau, in the second Bourrée, the Double or variation of the Polonaise and in the Badinerie.

The second suite is one of Bach's most familiar and grateful instrumental works

Most performances of Baroque and Rococo music succeed best when they heed the admonition of Bach's oldest son, Carl Philipp Emanuel, who wrote in his Essay on the True Art of Playing Keyboard Instruments: "Regard them [embellishments] as spices which may ruin the best dish or gewgaws which may deface the most perfect building."

-R. K.

II. This cantata was actually composed for Anna Magdalena Bach; was later transcribed for mezzo-soprano or alto; finally transposed for bass. It is a rough paraphrase of the Song of Simeon, the Nunc dimittis . . . (Lord, now lettest thy servant depart in peace.). In Henry Drinker's translation of the first recitative, are these lines, "The joy that lies in Heaven, yon, Ah, let me be like Simeon."

The cantata reflects a weary soul, happy only in anticipation of approaching death. Written in Leipzig in 1731 or 1732, it is scored for solo oboe, strings, organ and continuo.

-R. K.

III. (July 19)

Vitellia, a Roman princess, in love with the Emperor Titus, has been involved in a plot to assassinate the emperor. Disappointed in not having been chosen to be Empress, she sought vengeance through Sextus, who is in love with her. The plot has failed — and Vitellia in this Recitative and Aria expresses her feelings of doubt and guilt.

INTERMISSION

III. For July 19:

From La Clemenza di Tito, Wolfgang Amadeus Mozart K. 621 (1756-1791)

Recitative: "Now or never" (Ecco il punto) Aria: "O gentle flowers" (Non più di fiori)

CAROL VANESS, Soprano

III. For July 26:

Recitative and Aria, K. 505 Wolfgang Amadeus Mozart Recitative: "Ch'io mi scordi di te?" (1756-1791) Aria: "Non temer, amato bene" (Andante) — "Alme belle" (Allegretto)

SARAH FRANKLIN, Soprano

Donatella Failoni, Piano Obbligato

IV. Concerto for Piano, in d minor, K. 466 W. A. Mozart

Allegro Romanza

Rondo: Allegro assai

Donatella Failoni, Piano

III. (July 26)

The concert aria, cultivated almost exclusively by Mozart — Beethoven's Ah, Perfido is a notable exception — invites comparison with the operatic scene on the one hand and with the solo concerted piece on the other. Lacking the support of the lengthy operatic structure, however, it must be musically and dramatically self-sufficient, and in fact at its best achieves an intensity generally found only at the high points of operatic masterpieces. The present work, whose text is drawn from Mozart's opera, Idomeneo, was written, according to Mozart's own catalogue, "for Mlle. Storace and myself." Mlle. Storace was London-born Nancy Storace, sister of composer Stephen Storace, the latter one of Mozart's pupils. Nancy created the role of Susanna in Mozart's opera, The Marriage of Figaro, during her stay in Vienna and may have sung the Concert Aria, K. 505, in her farewell concert. Mozart himself played the piano part in this "musical love letter" to Nancy.

IV. Mozart was 29 when he finished this very personal concerto — a far cry from the entertainment concept of earlier works in the form. It has been called "foreboding" and "inward" despite its stylistic beauty and perfection of formal elements.

In the opening orchestral *tutti* one hears the whole "argument" of what is to follow. There are strong contrasts, including unexpected syncopations. The Romanza is lyric vocal music, in which both piano and orchestra sing, while the closing Rondo returns to the mood of the opening movement. The work is scored for flute, winds in pairs, two tympani and strings.

George Bernard Shaw wrote music criticism for London's The World between 1890 and 1894. In 1891, during widespread celebrations of the Mozart Centenary, Shaw wrote, "Mozart . . . like Praxiteles, Raphael, Molière or Shakespeare, was no leader of a new departure or founder of a school. . . . He came at the end of a development . . . and although there are operas and symphonies, and pages of instrumental scoring of his, on which you can put your finger and say, 'Here is final perfection in this manner; and nobody . . . will ever get a step further on these lines,' you cannot say, 'Here is an entirely new vein of musical art, of which nobody ever dreamt before Mozart.' . . . But in art the highest success is to be the last of your race . . . to do what cannot be bettered."

WEDNESDAY, JULY 20 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

MUSIC OF THE FRENCH BAROOUE

SELINA CARTER, Viola da Gamba SALLY MOOMAW, Viola da Gamba DIANE THOMAS, Soprano BRUCE LAMOTT, Harpsichord

I. Deuxième Suite, in G major

La Bouron

*La Mandoline La Du Breüil

*La Leclair

La Buisson: Chaconne

*Harpsichord transcriptions by the composer's son, Jean-Baptiste-Antoine Forqueray (1699-1782).

> SELINA CARTER BRUCE LAMOTT

Tombeau de M. Meliton (Pièces à une et deux Violes, 1686)

Marin Marais (1656-1728)

Antoine Forqueray

(1671-1745)

SELINA CARTER SALLY MOOMAW

III. From troisième livre, Pièces de Clavecin, 1758

Jacques Duphly (1715-1789)

La Forqueray Médée

BRUCE LAMOTT

Treizième Concert (Les Goûts-Réünis, 1725)

François Couperin (1668-1733)

Prélude Air Sarabande Chaconne légère

> SELINA CARTER SALLY MOOMAW

V. Chaconne in D major (Pièces à une et deux Violes, 1686)

Marin Marais

SELINA CARTER

Cantata, "Le Triomphe de la Constance"

Michel Pignolet de Montéclair

(1667-1737)

Recitative: Ce fut sous ces ormeaux (It was under these elms) Air: Pour me venger de l'Infidelle (To take my vengeance on the unfaithful one) Recitative: Mais non, d'un vain depit n'ecoutons (But no, let us not listen to vain resentment) Air: Trop charmante flame, fidelles amours (Too charming a flame, faithful loves) Recitative: C'est ainsi que des feux dans son coeur (It is thus, with fires in his heart)

Air: Ne cedons point a l'Inconstance (Let us not yield to inconstancy)

> DIANE THOMAS SELINA CARTER SALLY MOOMAW BRUCE LAMOTT



BACH AND ITALIAN CONTEMPORARIES

SANDOR SALGO. Conductor PRISCILLA SALGO, Assistant Conductor KENNETH AHRENS, Organist FESTIVAL CHORALE AND ORCHESTRA

I. Mass in F major, BWV 233

Johann Sebastian Bach (1685-1750)

Kyrie eleison (Lord, have mercy) Christe eleison (Christ, have mercy) Kyrie eleison (Lord, have mercy)

Gloria in excelsis Deo (Glory be to God in the highest) Domine Deus (Lord, God) Qui tollis (Thou that takest away the sins of the world) Quoniam tu solus sanctus (For Thou only art holy) Cum sancto spiritu (With the Holy Spirit)

> KATY WOLFF, Solo Soprano CYNTHIA MUNZER, Solo Alto ROBERT BERNARD, Solo Bass

II. Concerto Grosso in D major, Op. 6, no. 1 Arcangelo Corelli

Largo - Allegro Largo - Allegro Largo - Allegro Allegro

(1653-1713)

Concertino: Rosemary Waller, Violin POLLY SWEENEY, Violin Douglas Davis, Cello

III. Stabat Mater

Emanuele d'Astorga

Chorus: Stabat Mater Trio: O quam tristis

(1680-c. 1757)

GWENDOLYN LYTLE, Soprano JOHN KAY, Tenor

M. EUGENE LYSINGER, Bass

Double Duet: Quis est homo

MARY-ESTHER NICÓLA, Soprano CAROLE BURCH, Mezzo-Soprano RICHARD T. BURKE, Tenor M. EUGENE LYSINGER. Bass

Solo: Sancta Mater

CAROLE BURCH, Mezzo-Soprano

Chorus: Christe: cum sit hinc exire

IV. Crucifixus

Antonio Caldara (1670-1736)

I. This is the first of four short Masses which Bach wrote in Leipzig during 1737-38, probably on a commission from Count von Sporck, whose home was in Bohemia, and who had come to admire Bach's abilities. All four consisted only of the first two sections of the Ordinary of the Mass: the Kyrie and the Gloria.

All but the Kyrie and the Gloria Chorus are drawn musically from earlier cantatas: the bass aria from a Cantata, Froher Tag, written for the Thomasschule in Leipzig; both soprano and alto arias from Cantata 102; Cum sancto Spiritu from the first section of Cantata 40.

This borrowing was not merely a time-saving procedure. Bach restructured all of his borrowings so that they matched both the style and mood of their new habitat.

While the Lutheran services in the Baroque era sometimes used polyphonic settings of the Ordinary of the Mass, the commission suggests their probable use in Bohemia rather than in Leipzig.

II. Corelli was educated in Faenza, and studied violin for four years in Bologna, beginning in his 13th year. In 1689 he was called to the Court of Modena.

From all accounts, he was a good violinist, a talented composer; blessed with an amiable disposition; a person of unpretentious habits and mien.

His Op. 1-4 and Op. 6 were made up of chamber sonatas and concerti grossi of which the first in Op. 6 is an outstanding sample. All were printed posthumously in Rome, in 1714. His string compositions seldom went beyond the third position (each position moves the left hand of the player farther up on the fingerboard, increasing geometrically the problems of accuracy and intonation).

Corelli was literally the founder of a new style of orchestral string writing, involving new sonorities, and more variety and flexibility of the inner parts.

Two violins and cello form the solo (concertato) group, with the full range of strings and harpsichord making up the ripieno, or larger, contrasting body of sound. When the solo group takes off on its own, it is characterized by wide leaps and busy, virtuoso-like activity; at other times it merely doubles the accompanying string ensemble.

III. D'Astorga came from a noble Spanish family which settled in Palermo, Sicily, in the 17th century. Although he never regarded music as his profession, he did compose three operas and several chamber cantatas.

The text of Stabat mater dolorosa is a 13th century sequence (rhymed lines in pairs) intended liturgically for Friday of Passion Week, as the text would indicate.

Stabat mater . . . is D'Astorga's best-known work; it was first heard in 1753 in the Oxford (University) Music Room.

IV. Antonio Caldara lived at various times in Rome, Milan, Bologna, Mantua and Vienna. Born in Venice, he was a student for some time of Legrenzi. His list of compositions is long, including 87 operas, 32 oratorios and 30 masses.

For reasons which will be quite evident to the listener, the Crucifixus is Caldara's best known, most often heard work. It is composed of 16 vocal parts – four each for sopranos, altos, tenors and basses. These do not merely duplicate or "double" one another: there are sixteen separate and distinct musical strands. Against such a skein of sound, the organ accompaniment is primarily sustained chords.

A successful and oft-repeated work by a well-trained but otherwise undistinguished composer is one of the minor miracles of the art of music. Perhaps the Crucifixus' clue to greatness is its combination of Venetian multi-choir style with the harmonies and melodies of Southern Italy, particularly Naples.

-R .K.

THURSDAY, JULY 21 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

DONATELLA FAILONI, Piano

I. Partita No. 1 in B flat major BWV 825

Menuett I - Menuett II

Praeludium

Allemande Courante

Sarabande

Gigue

Johann Sebastian Bach (1685-1750)

II. Sonata in E flat major, H. XVI, no. 52
Allegro moderato
Adagio
(1732-1809)

Adagio Finale: Presto

III. Sonata in a minor, K. 310 Wolfgang Amadeus Mozart
Allegro maestoso (1756-1791)
Andante cantabile con espressione
Presto

Steinway piano loaned through the courtesy of Mrs. H. M. M. Nicholas

THURSDAY, JULY 21 8:00 pm Concert/Sunset Center Theatre

I. Cantata, "Lass, Fürstin" (Trauer-Ode), BWV 198 Johann Sebastian Bach (1685-1750)

Chorus: Lass, Fürstin, lass noch ein Strahl (Princess, let one more ray)

Recitative (Soprano): Dein Sachsen, dein bestürztes Meissen

(Your Saxony, your dismayed Meissen)

Aria (Soprano): Verstummt, ihr holden Saiten (Struck dumb, ye serene strings)

Recitative (Alto): Der Glocken bebendes Getön

(The quavering clang of bells)

Aria (Alto): Wie starb die Heldin so vergnügt (How the heroic lady died in joy)

Recitative (Tenor): Ihr Leben liess die Kunst (Your life let art flourish)

Chorus: An dir, du Vorbild grosser Frauen (To you, model of great women)

Marie Gibson, Soprano Cynthia Munzer, Alto Michael Sells, Tenor William Ramsey, Bass

FESTIVAL CHORALE AND ORCHESTRA

INTERMISSION

II. Brandenburg Concerto No. 2, in F major
BWV 1047

J. S. Bach

(Allegro) Andante Allegro assai

> ARTHUR KREHBIEL, Horn Louise Di Tullio, Flute Raymond Dusté, Oboe Mark Volkert, Violin

III. Cantata, "Meine Seele rühmt und preist,"

J. S. Bach

Aria: Meine Seele rühmt und preist Gottes Huld (My soul praises and magnifies the grace of God) Recitative: Denn seh' ich mich und auch mein Leben an (Then I consider myself and also my life)
Aria: Gott hat sich hoch gesetzet (God has established himself on high)
Recitative: O was vor grosse Dinge treff' ich (How rich a store of blessings I find)
Aria: Deine Güte, deine Erbarmen währst (Thy goodness, Thy mercy endures)

JESS THOMAS, Tenor

IV. Concerto for Horn in D major H. VIId, No. 1 Joseph Haydn (1732-1809)

Allegro vivace Adagio Allegro vivace

ARTHUR KREHBIEL, Horn

I. Christiane Eberhardine was of the family of the Margraves of Brandenburg/Bayreuth. She had been married to Frederick Augustus since 1693. When he became King of Poland in 1697, he embraced Catholicism, but she remained true to the Evangelical church. Although she did not refuse the title of Queen, she never set foot in Poland. Her son, successor to the throne, renounced his father's religion in 1717. Violence erupted as Potestant preachers stirred up hatred and excitement. There were stabbings . . murders . . and the "fearful tumult had to be put down by military force." Hence, the steadfast queen was regarded with special respect and love, and her passing deeply mourned.

While Bach's text (by Johann Christoph Gottsched) avoids direct offense to the king, the queen is mourned as "the pattern of a great woman" . . . "defender of the faith."

The cantata is scored for two flutes, two oboe d'amore, two violins, viola, two viola da gamba, two lutes (or harpsichords) and continuo. The instrumentation is thinned out, of course, for the recitatives and arias.

There is a vivid description of the funeral service for the Queen in Sicul's Das thranende Leipzig (1727). Mourning had been officially decreed between September, 1727 and January, 1728. The grand, public funeral ceremony was held on October 17, 1727:

"In solemn procession, while the bells were rung, the Town Officials and the Rector and Professors of the University entered the Pauliner-Kirche, where many others were present . . . When, then, everyone had taken his place, there had been an improvisa-

Continued

tion on the organ, and the Ode of Mourning . . . had been distributed among those present by the Beadles, there was shortly heard the Music of Mourning, which this time Capellmeister Johann Sebastian Bach had composed in Italian style, with Clavi di Cembalo [harpsichord] which Mr. Bach himself played, organ, viola da gamba, lutes, recorders, transverse flute, etc., half being heard before, and half after the oration of praise and mourning."

The mood of the entire Trauer-Ode appears in Henry Drinker's translation of the final chorus, "But, noble Queen, thou diest not; We know what we possessed in thee. Posterity shall not forget thee!"

-R. K

II. Brandenburg Concertos Nos. 2, 4 and 5 are really concerting grossi, in which the accompanying string players, the ripieni, are set against the concertino, usually made up of three or four solo instruments.

This concerto features solo trumpet (here performed in virtuoso manner by hornist Arthur Krehbiel), recorder (played on the more modern transverse flute), oboe and violin. The brilliant scoring of the brass instrument in the high, clarino register, almost brings this work to the stature of a solo concerto.

All four instruments appear in the first and third movements, while the quieter Andante features only flute, oboe and violin. The fugue-like substance of the Allegro assai is assigned to the four solo instruments, reducing substantially the role of the accompanying strings.

The debate on what instruments Bach intended for his trumpet and horn parts continues among musical scholars. The trumpet part of Brandenburg No. 2 bears the title, "Tromba o vero corno da caccia" (Trumpet or rather hunting-horn). Thurston Dart believed that Bach's original conception was for

horn, the part being played a fifth lower than written, rather than a fourth higher as on the trumpet. This procedure is being followed in tonight's performance.

-R. K.

III. Cantata 189 is for solo tenor. Flute, oboe and violin provide an elaborate trio obbligato for the opening and closing arias; the other three sections of this short, effective work involve only an accompanying continuo.

It was composed sometime between 1707 and 1710; the poet for the text is unknown.

-R. K.

IV. Wagner's oft-quoted comment, "Haydn was . . . an imperial lackey, providing . . . for the entertainment of his splendor-loving master" ignores the practical aspects of Haydn's circumstances. For thirty years he devoted his talents to pleasing the Esterhazy family and their entourage, patrons whose taste was on a high plane. There was no open market for composers; hence he decided to submit to outward servitude while preserving his inner freedom. Had he not been shielded from poverty, would his output have been as large, or as significant?

Haydn wrote four horn concerti. No. 2, in E flat, has been lost; the other three are all in the key of D major.

In 1761 Haydn became Vice-Kapellmeister at Eisenstadt, taking over all the major duties of the office of Kapellmeister.

The first horn concerto dates from 1762, and was probably written for hornist Thaddaus Steinmüller. The outer Allegros are filled with all the harmonic series, "hunting horn" idioms so comfortable for the 18th Century "valveless" horn. The Adagio is a fullsome cantabile, reflecting the other most grateful facet of the horn's musical potential.

-R. K.

FRIDAY, JULY 22 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

SOPRANO ARIAS FROM THE OPERAS OF VIVALDI AND FROM THE ITALIAN WORKS OF HANDEL

MARIE GIBSON, Soprano
RAYMOND DUSTÉ, Oboe
BRUCE LAMOTT, Harpsichord
JAN GAUDER, Cello

I

ANTONIO VIVALDI (1678-1741)

Col piacer della mia fede (Arsilda Regina di Ponto) 1716 Senza l'amato ben (Il Giustino) 1724 Squarciami pure il seno (Il Tigrane) 1724 Quel tuo ciglio languidetto (Il Farnace) 1726 Da quel ferro che ha svenato (Il Farnace) 1726

INTERMISSION

II

GEORGE FRIDERIC HANDEL (1685-1759)

Care selve (Atalanta) 1736
Piangero (Giulio Cesare) 1724
Mi palpita il cor (Cantata for soprano, oboe and continuo)
Early work
Ah! Spietato! (Amadigi) 1715
Alleluja (from the cantata, Silete venti) Early work

FRIDAY, JULY 22 3:00 pm Lecture/Parish Hall, All Saints' Episcopal Church

BEETHOVEN'S "FIDELIO"
JAMES H. SCHWABACHER, JR.

LOS .S. m ealed als se tids o ology s the i Mag chnei

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Opening Program Set Mo For 40th Carmel Bach Fe

A quartet of trumpets and Cincinnati Symphony. She trombones, in a stirring renewal of a tradition dating back to 1935, will herald the opening of the 40th Carmel Bach Festival Monday at 7:30 p.m. at Sunset Center, Carmel.

Then, at 8 p.m., Maestro Sandor Salgo, in his 22nd year as festival music director, will conduct festival soloists, chorus, chorale and orchestra in an opening night program of two works by J. S. Bach and the Mass in C minor, K 427, by

The program, which will be repeated on July 25, will open with Bach's cantata, "Ach, wie fluchtig," followed by the Brandenburg Concerto No. 5 in D major. The latter will feature Frances Cole, harpsichordist, along with violinist Rosemary Waller and flautist Louise Di Tullio.

Doctoral Dissertation

Frances Cole, a piano student since the age of three, turned to the study of the harpsichord and the Baroque era after writing her doctoral dissertation at Columbia University on Bach's "Goldberg Variations." This will be her first appearance at the

Rosemary Waller, returning for her 14th season as festival concertmaster, is principal second violinist of the

first appeared here in 1950.

Louise Di Tullio, a member | France: of the Di Tullio Trio of Southern California, first appeared at the festival in 1960.

Soprano Sarah Franklin, making her second festival appearance, will be joined by alto Cynthia Munzer, tenor Gregory Wait and bass Thomas Paul in the opening work, in which the festival chorus, chorale and orchestra will be heard.

Cynthia Munzer, a festival debutante, sang more than a dozen roles with the Metropolitan Opera during her first two seasons there and was selected to perform with the company on its first tour of Japan in 1975.

Gregory Wait, a recent winner in the Metropolitan Opera West Coast auditions, will be making his seventh festival appearance and Thomas Paul, who has sung with virtually every major symphony orchestra in North America, will be returning for his first appearance after a seven year

Mass in C Minor

Mozart's Mass in C minor, to be performed following the intermission, features soprano Carol Vaness, mezzosoprano Linda Purdy, tenor Michael Sells and Thomas Paul, bass.

The Tuesda Parish copal C

Miss rector chord Bach's A mino in F m by Don

> Follo ganist 3 p.m. Church returns where, orches ning's Tullio in Bacl nor, fo "Ich I Thoma

Follo the rec to" and fiori," Clemer forme Owens by The clarine for the zart's turing Failon Tues be rep

fourth police car's

nday stival

festival will continue y with a recital by s Cole at 11 a.m. at Hall, All Saints' Epishurch.

Cole, founder and diof the National Harpsi-Festival, will perform English Suite No. 2 in r, his Italian Concertoajor and three sonatas nenico Scarlatti.

wing a recital by orAnita Priest Tuesday at
at Bethlehem Lutheran
in Monterey, the focus
to Sunset Theater,
at 8 p.m., the festival
tra will open the eveoffering with Louise Di
as the featured soloist
h's Suite No. 2 in B millowed by the cantata,
labe genug," sung by
s Paul.

Recitative, Aria
wing the intermission,
citative, "Ecco il puni the aria, "Non piu di
from Mozart's "La
nza di Tito" will be perd by soprano Carol
, with clarinet obligato
codore Oien, principal
tist. The closing work
evening will be MoD minor concerto, feapianist Donatella

day's program will also eated on July 27 except



FRANCES COLE, FESTIVAL HARPSICHORDIST . . . to play Bach concerto Monday at Sunset Center

for the closing offering, which at that time will be Mozart's recitative, "Ch'io mi scordi di te" and the arias, "Non temer, amato bene" and "Alme belle." Featured artists for the July 27 performance will be soprano Sarah Franklin and pianist Donatella Failoni.

The two-week festival, as in previous years, will offer day-time recitals and evening concerts through July 29, when the event comes to a close Ganz. Michael Sells, Gregori

being offered Friday, July 2 and again on July 29, will b Beethoven's two-act opera "Fidelio." Offered in concer form and sung in German wit English spoken dialogues, th performance features Klar Barlow as Leonore, disguise as Fidelio; Douglas Lawrenc as Don Fernando and William Ramsey as Don Pizarro. Others in the cast include Jes Thomas, Thomas Paul, San Georg Michael Sells Groups

FIDELIO

Op. 72

An opera in two acts, in concert form, sung in German, with dialogues in English

Music by LUDWIG VAN BEETHOVEN (1770-1827)

The scene is laid in Spain at the end of the 18th century

ACT I

Scene 1: The jailer's quarters

Scene 2: The courtyard of the prison

INTERMISSION

ACT II

Scene 1: A dark dungeon Scene 2: A bastion

In accordance with a tradition established by Gustav Mahler, the Leonore Overture No. 3 will be played before Scene 2 of Act II.

Libretto in German by Joseph von Sonnleithner, based on the French play by Jean Nicolas Bouilly. Revised (third) version by Georg Friedrich Treitschke. English dialogues adapted by Virgil K. Whitaker.

A libretto in German and English will be available at each Friday performance.

Jess Thomas has been kind enough to serve as Production Consultant for this performance.

SYNOPSIS

Enmity between Don Florestan and the prison's Governor, Don Pizarro, has resulted in Florestan's incarceration in an underground cell. Although it is rumored that Florestan has perished, his wife, Leonore, believes he is still alive. Disguised as a youth named Fidelio, she has become assistant to the jailer, Rocco, in the hope that she may save Florestan's life. A minor subplot develops when Rocco's daughter, Marzelline, whom Jaquino, the turnkey, wishes to marry, has fallen in love with Fidelio.

Act I. Having gained Rocco's confidence, Leonore learns that there is one prisoner who, on orders from the Governor, is being starved; she guesses this to be Florestan. Pizarro, warned that Don Fernando, the Minister, will soon visit the prison, resolves to kill Florestan to prevent his being found. Rocco is to dig a grave in the dungeon so the prisoner can be buried there.

Act II. As Rocco and Leonore start to dig the grave, she recognizes Florestan. Pizarro enters and is about to kill Florestan with a dagger when Leonore intervenes with a pistol. At this moment Don Fernando's arrival is announced. He grants pardons to all prisoners and greets Florestan, the friend he had thought long dead.

Beehoven respected Mozart's Magic Flute, which he considered the first truly German opera. But that Mozart's libretist for the Magic Flute, Emmanuel Schikaneder, should have commissioned Beethoven to compose an opera for the Theater an der Wien, of which he was the manager in 1803, must have been a surprise.

Even the choice of subject — so different from others which the shrewd and wordy Schikeneder has been associated — was soon agreed upon.

The subject had already been set to music three times. George Marek (in Opera as Theater, 1962) suggests: "Following the French Revolution of 1789 and the ensuing Reign of Terror, the theme of political subjugation was . . in the air." Though the "incident" probably occurred during the Reign of Terror, it was transferred, as a precaution, to Spain in the 18th century.

The German libretto, based on Bouilly's Leonora libretto of 1798, was put together by Joseph Sonnleithner, who was a close friend of Schubert, a founder of the Gesellschaft der Musikfreunde (Society of the Friends of Music), and an ardent champion of opera in German.

At least two aspects of the story interested Beethoven, in Marek's opinion: "The first was his belief in freedom, his abhorence of any form of oppression, his hatred of political tyranny. The second may have been . . . a desire to express in music a condition he had never experienced: conjugal love."

Beethoven's appplication to the task of writing an opera was unbelievably thorough. In the early summer of 1804 he went off to Hetzendorf, carrying with him "a sketchbook of 346 pages, sixteen staves to a page, completely filled with suggestions for Fidelio. Among the sketches are eighteen beginnings for Florestan's great aria."

Rehearsals went badly: "All pp, cresc, all decresc, and all F and FF may as well be struck out of my work, since not one of them is attended to."

A less propitious time for the premiere could hardly have been found than the 20th of November, 1805. Napoleon had occupied Vienna the week before; was living in Schonbrunn Palace. The Emperor, art patrons and most of the nobility had deserted Vienna, and the audience consisted mostly of French soldiers and officers. The opera failed, and was withdrawn after three performances.

A month later, a hectic meeting was held at the house of Beethoven's patron, Prince Lichnowsky, including Mozart's brother-in-law, Sebastian Meier (who had sung Pizzaro), as well as Clement, leader of the violins. Beethoven finally agreed to make numerous changes. The revised *Fidelio* was mounted in March of 1806, using the overture we now know as Leonore No. 3. Again, failure! No more *Fidelio* for eight years!

The third version, pieced together by Georg Frederick Treitschke, an experienced poet and stage manager, brought Fidelio to a new staging in May of 1814; it was at last a success. Twenty-two performances in Vienna followed.

The alternation of song and dialogue presents problems. In this evening's performance the spoken dialogue is in English; the sung portions in German.

Beethoven wrote four overtures for Fidelio; there were even sketches for a fifth. The most pretentious of these, the Leonore No. 3, was especially admired by Wagner, who wrote, "Far from being a mere introduction to the drama, it presents this drama more completely and effectively than does the play itself. It is not an overture, but the drama in all its puissance." Following the tradition established by Gustav Mahler in Vienna Leonore No. 3 will be played this evening just before the final scene of the opera.

In Beethoven's eyes, the Eroica Symphony (No. 3), the Appassionata Sonata for Piano (Op. 57) and Fidelio were the peaks of his genius. On his deathbed, having given Schindler the manuscript score of Fidelio, he said to him:

"Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me. Before all the others I hold it worthy of being preserved and used for the science of art..."

-R. K.



SATURDAY, JULY 23 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

ALAN DE VERITCH, Viola MADELINE INGRAM, Harpsichord

I. Suite No. 1, in G major, BWV 1007 Johann Sebastian Bach (originally for Solo Cello) (1685-1750) Prélude Allemande

Courante Menuett I - Menuett II Gigue

ALAN DE VERITCH

II. Sonata in G major (originally for Viola da Gamba and Harpsichord)

Adagio - Allegro ma non presto Adagio e piano
Presto

ALAN DE VERITCH

MADELINE INGRAM

J. S. Bach III.

III. Sonata in c minor

Adagio e mesto
Allegro non troppo
Allegro scherzando

Wilhelm Friedemann Bach (1710-1784)

ALAN DE VERITCH MADELINE INGRAM

SATURDAY, JULY 23 3:00 pm Lecture/Parish Hall, All Saints' Episcopal Church

BACH: THE PASSION STORY ACCORDING TO ST. MATTHEW

DR. RAYMOND KENDALL

Former Dean, School of the Performing Arts, University of Southern California

SATURDAY, JULY 23 8:00 pm Concert/Sunset Center Theatre

 I. Brandenburg Concerto No. 6, in B flat major, BWV 1051 Johann Sebastian Bach (1685-1750)

(Allegro) Adagio, ma non troppo Allegro

Alan De Veritch, Thomas Hall, Solo Viola Selina Carter, Sally Moomaw, Viola da Gamba

Douglas Davis, Cello

Continuo: Bruce Lamott, Harpsichord Richard T. Andrews, Contrabass

II. Concerto for Flute in D major Allegro moderato Luigi Boccherini

(1743-1805)

Adagio Rondeau: Allegretto

Louise Di Tullio, Flute

I. Brandenburg No. 6 is scored for two violas, two viole de gamba, cello and continuo. Bach's predilection for number symbolism may account for the six musical lines in Concerto No. 6, just as No. 3 is scored for three powerful choirs of strings, each subdivided into three parts.

Karl Geiringer comments perceptively as follows: "One of the gamba parts may have been intended for Prince Leopold, as it offers virtually no technical difficulties. Bach himself most likely played the first viola, since he entrusted it with interesting tasks. . . . Most striking feature is the two-part canon in . . . the first movement. . . .

"The Adagio omits the viole da gamba. The violas utter the main melody, and their expressive cantilena evokes a mood of deep nostalgia. The energetic finale, however, restores the initial spirit. It is . . . driven by irresistible rhythmic forces."

II. Cellist-composer Boccherini was a contemporary of Haydn. Born in Lucca, Italy, he went to Rome in 1757; toured as far as Paris with Manfredi, where the Spanish Ambassador suggested that they go to Madrid. He spent 1762-1786 in Germany; eventually died, penniless, in Madrid.

Boccherini's main interest was string chamber music: he composed 143 string quintets, 102 string quartets and 65 string trios, all in addition to 20 symphonies and concertos for various solo instruments, including this one in D major for flute.

Strong melodies and rhythmic vitality sustain interest throughout the three contrasting movements. The solo line often seems more idiomatic for a string than a wind instrument. However, between editor Ary van Leeuwen and Miss Di Tullio, both ornamentation and cadenza material now fit the modern flute as though designed for it.

-R.K.

III. Cimarosa was the son of poor, working people in Naples, where he attended the Conservatorio Santa Maria di Loreto from 1761-1772. He immediately began composing operas, living in both Rome and Naples until 1780, where he was an acknowledged rival of Paisiello. His operas were also performed in London, Paris, Dresden and Vienna.

In 1787 Cimarosa was invited to St. Petersburg as composer to Catherine II. He subsequently succeeded Salieri as Kapellmeister to Leopold II in Vienna. His most famous opera, II matrimonio segreto was heard 57 times in Naples during the

III. "The Music Master" (Il Maestro di Capella) Intermezzo burlesco (1749-1801)
English translation by Mark Starr and William Ramsey
WILLIAM RAMSEY, Baritone

INTERMISSION

IV. Symphony in E flat major, Wolfgang Amadeus Mozart K. 543 (1756-1791)

Adagio - Allegro Andante con moto Menuetto Finale: Allegro

FESTIVAL ORCHESTRA

two years following its composition in 1792.

He lost favor after he expressed enthusiasm for what were considered revolutionary ideas (he welcomed the French Republican Army to Naples in 1799!).

Cimarosa's real talent lay in comedy, his "sparkling wit, unfailing good humor and . . . teasing loquacity" were the hallmarks of genuine Italian buffo style. While his serious operas were pedestrian, contemporaries considered him Mozart's equal in opera buffa.

After an opening sinfonia, the Music Master introduces himself, not as a virtuoso, but as one of the "old school" who does everything well. He warns his listeners to keep their ears open, as his aria is in the manner of the golden age of song!

Then he describes the instrumentation in detail: oboes, horns, volins, violas, celli, contrabass; flute and bassoon. He numbers measures, counts the bars, ties the whole orchestra together by imitating the instruments one by one.

After reminding the audience that he's not joking, the imitations start all over again. Then he turns to staccato, legato, fortissimo, piano. He then congratulates the orchestra on their dramatic improvement under his instruction and requests that they play a composition which he has composed especially for the occasion.

IV. Completed on June 26, 1788 in Vienna, the 39th symphony shows Mozart at the peak of his creative powers. He was 32 at the time, and was to lose life's battle in just three years.

The work is scored for flute, pairs of clarinets, bassoons, horns, and "clarini"; kettledrum and strings. The "clarino" was a wooden instrument, covered with leather, usually played with an ivory mouthpiece. It had a fairly harsh, strident sound which was most audible in the orchestral texture. Trumpets usually replace it in modern performances.

One can say without hesitation that his 35th (the so-called "Haffner"), the present No. 39, and Nos. 40 (the g minor) and 41 (the "Jupiter") are the best known of Mozart's entire symphonic output.

Unlike the "Jupiter" symphony, which hands on the procedure known as "development" into the waiting hands of Beethoven, the E flat Symphony is the 18th century in its ripe maturity.

−R. K.

SUNDAY, JULY 24 2:00 pm Concert/Sunset Center Theatre

MATTHAUS - PASSION

(The Passion according to St. Matthew) BWV 244

JOHANN SEBASTIAN BACH (1685-1750)

DRAMATIS PERSONAE

SOLO QUARTET

Marie Gibson, Soprano Cynthia Munzer, Alto Gregory Wait, Tenor Thomas Paul, Bass

The duet, "So ist mein Jesu nun gefangen," is sung by:

MARY-ESTHER NICÓLA, Soprano

KATHRYN UNDERWOOD, Alto

ROSEMARY WALLER, MARK VOLKERT, Violin
SELINA CARTER, Viola da Gamba
Douglas Davis, Cello
Louise Di Tullio, Flute

RAYMOND DUSTÉ, JEAN STEVENS, Oboe and Oboe d'Amore
KENNETH AHRENS, Organ
BRUCE LAMOTT, Harpsichord

RICHARD T. ANDREWS, Contrabass

The **Soprano in Ripieno** in the opening chorus of Part I is sung by the Children's Chorale, directed by Kenneth Ahrens.

There will be an intermission of 30 minutes between Part I and Part II

A complete text in German and English will be available at each Sunday performance

The story of the Passion — the trial and crucifixion of Jesus — provides one of the most dramatic stories in the history of Western civilization. The angel at the tomb, visited by the three Marys, was probably the first dramatic setting of scripture; the first tiny root of what became oratorio and opera.

In 1522 Martin Luther modified the German service, with expanded room for participation by the congregation, especially for hymns and chorales in the vernacular, with the tune in the uppermost voice.

Bach's first Passion, based on St. John's story, was short, and imported Peter's denial, the crowing of the cock and the earthquake after Jesus' death from St. Matthew's version.

The St. Matthew Passion setting was begun in 1728 and first performed at the Thomaskirche in Leipzig on Good Friday, 1729. Though laced with scenes of high drama, the overall mood, as Bukofzer notes, is a work of "contemplative tone and epic composure."

Albert Schweitzer describes it thus: "The story of the Passion is cast in a series of pictures (scenes). At the characteristic points the narrative breaks off and the scene that has just passed is made the subject of pious meditation. . . . At minor resting points the feelings of the Christian spectators are expressed in chorale verses."

The text of the St. Matthew Passion, apart from the traditional chorales and the Gospel words, was fashioned by Picander, following the Passion Oratorio text of Brockes.

In "Daughter of Zion," sung by a solo Alto, Bach expresses the poignant feelings of a follower of Christ.

In the narrative sections, the Scriptural story is entrusted to the Evangelist, whose lines provide a framework and introduction to the individual utterances and dialogues of Jesus, Peter, Judas and others.

The choruses represent the Conspirators (in red robes), the Christian community (in white robes), and, later in the drama, the soldiers of the Governor and the crowd (Turba), gathered at the foot of the Cross. The Disciples wear blue robes during Part I; their reappearance in white robes during Part II symbolizes the shared guilt of the entire Christian community for the death of the Saviour.

Pictorial and dramatic symbolism — at times stark realism — are incorporated into Bach's music. His canvas contains such masterly brush strokes as the "halos" (chords played by strings and organ) surrounding the words of Jesus; the melodic representation of the Cross; the overlapping question, "Lord, is it 1?", which tumbles from the lips of the disciples when Jesus declares that "One of you will betray me."

On a broader scale, each movement has a mood of its own, usually a clear reflection of the text. Not only through the chorales, but by means of the contemplative arias and the opening and closing choruses, Bach anticipates the spiritual involvement of the congregation as they reflect upon the tragedy of the "action" they are witnessing.

-E. C. / -R. K.

MONDAY, JULY 25 2:00 pm Concert/Sunset Center Theatre

FOR YOUNG LISTENERS

SANDOR SALGO. Conductor SCOTT MacCLELLAND, Commentator FESTIVAL ORCHESTRA

I. Brandenburg Concerto No. 2 in F major, BWV 1047 (Allegro) Allegro assai

Johann Sebastian Bach (1685 - 1750)

Concerto No. 1 for Horn, in D major H. VIId, no. 1

Joseph Haydn (1732-1809)

Adagio

Allegro vivace

ARTHUR KREHBIEL, Horn

ARTHUR KREHBIEL, Horn Louise Di Tullio. Flute RAYMOND DUSTÉ. Oboe ROSEMARY WALLER, Violin

"The Music Master" (Il Maestro Domenico Cimarosa di Capella) Intermezzo burlesco

English translation by Mark Starr and William Ramsey WILLIAM RAMSEY, Baritone

MONDAY, JULY 25 8:00 pm Concert/Sunset Center Theatre

Repeat of July 18 program

TUESDAY, JULY 26 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

Repeat of July 19 program

TUESDAY, IULY 26 3:00 pm Organ Recital/Bethlehem Lutheran Church, Monterey

ORGAN WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

KENNETH AHRENS, Organ

- I. Fantasia on the Chorale: "Komm, heiliger Geist, Herre Gott" (Come, Holy Ghost, God and Lord), BWV 651
- II. Canzona in d minor, BWV 588
- III. Fantasia in G major, BWV 572 Très vitement Gravement Lentement
- IV. Variations on the Chorale: "Sei gegrüsset, Jesu gütig" (Hail to Thee, kind Jesus), BWV 768 Chorale

Variation 1: Bicinium

Variation 2: Three-part setting Variation 3: Two-part counterpoint

Variation 4: In three parts, melody in the top voice

Variation 5: Four-part setting

Variation 6: Organ Trio, melody in the pedal Variation 7: Three-part setting

Variation 8: In four parts, melody in the top voice Variation 9: Organ Trio, melody in the pedal

Variation 10: Chorale Fantasia Variation 11: Five-part setting

V. Concerto in a minor (after Vivaldi), BWV 593

Allegro Adagio Allegro

VI. Toccata in F major, BWV 540

TUESDAY, JULY 26 8:00 pm Concert/Sunset Center Theatre

Repeat of July 19 program

WEDNESDAY, JULY 27 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

Repeat of July 20 program

WEDNESDAY, JULY 27 9:00 pm Founders' Memorial Concert/Carmel Mission Basilica

Repeat of July 20 program

THURSDAY, JULY 28 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

Repeat of July 21 program

THURSDAY, JULY 28 8:00 pm Concert/Sunset Center Theatre

Repeat of July 21 program

FRIDAY, JULY 29 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

INSTRUMENTAL AND VOCAL CHAMBER MUSIC

I. Sonata in G major, BWV 1039 Adagio - Allegro ma non presto Adagio e piano Presto Johann Sebastian Bach (1685-1750)

LOUISE DI TULLIO, Flute POLLY SWEENEY, Violin

Continuo:

MADELINE INGRAM, Harpsichord

II. Motet, "O qui cieli e terrae"

Antonio Vivaldi (1678-1741)

CATERINA MICIELI, Soprano MADELINE SCHATZ, Violin KATHRYN HOFFER, Violin MICHAEL NOWAK, Viola HADASSA NEWMAN, Cello III. Concerto in G major Allegro moderato Rondo: Allegretto Johann Michael Pfeiffer (fl. 1780)

Madeline Ingram, Harpsichord
Madeline Schatz, Violin
Kathryn Hoffer, Violin
Michael Nowak, Viola
Hadassa Newman, Cello

IV. Members of the FESTIVAL CHORALE, conducted by PRISCILLA SALGO, will perform works to be announced. FRIDAY, JULY 29 3:00 pm Lecture/Parish Hall, All Saints' Episcopal Church

Repeat of July 22 program

FRIDAY, JULY 29 8:00 pm Concert/Sunset Center Theatre

Repeat of July 22 program

SATURDAY, JULY 30 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

Repeat of July 22 program

SATURDAY, JULY 30 3:00 pm Lecture/Parish Hall, All Saints' Episcopal Church

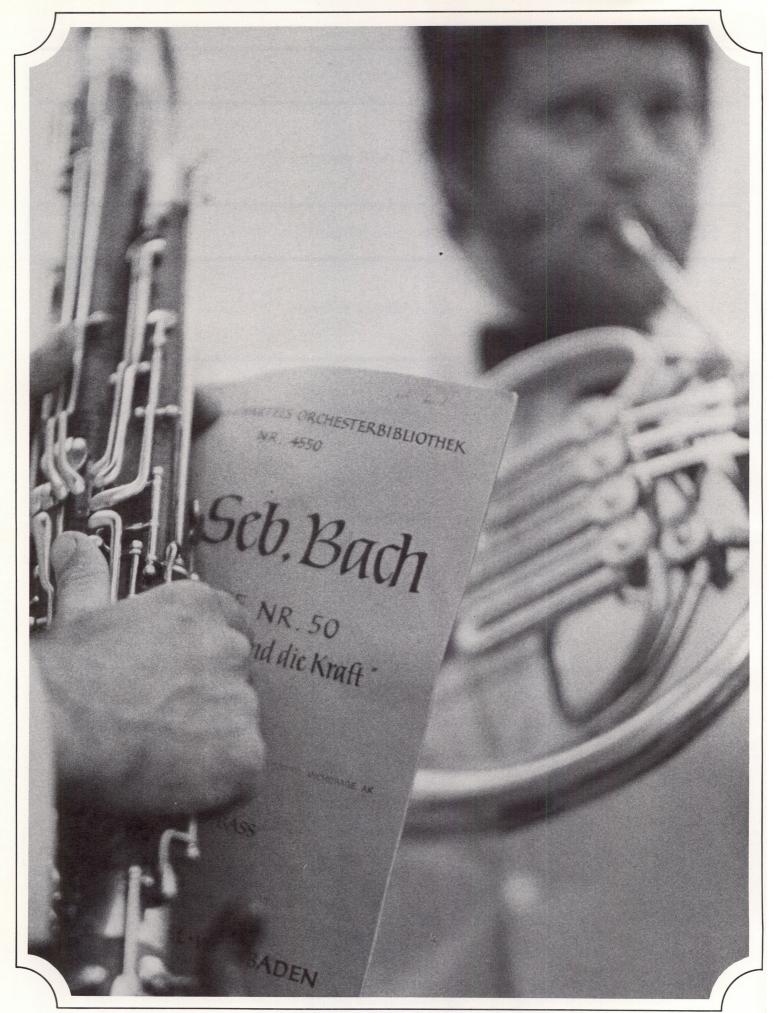
Repeat of July 23 program

SATURDAY, JULY 30 8:00 pm Concert/Sunset Center Theatre

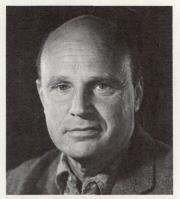
Repeat of July 23 program

SUNDAY, JULY 31 2:00 pm Concert/Sunset Center Theatre

Repeat of July 24 program



SOLOISTS AND LECTURERS OF THE CARMEL BACH FESTIVAL



RICHARD T. ANDREWS Contrabass

After a season's absence, Richard T. Andrews returns for his 20th year with the Festival Orchestra. As principal bassist of the San Antonio Symphony in Texas, he has also served as program annotator for that organization. Winner of a four-year scholarship at the Eastman School of Music, Mr. Andrews later played principal bass with the San Diego and North Carolina Symphony Orchestras, the Rochester Philharmonic and the National Symphony Orchestras before joining the San Antonio Symphony.



ROBERT BERNARD Bass

A member of the music faculty at Stanford University, Robert Bernard returns for his 13th season with the Festival. During the past year he appeared in a series of programs with violinist Adolph Baller, presenting Schubert's "Die Winterreise" throughout the San Francisco Bay area. He has appeared with the Bakersfield Civic Opera, as soloist with the California Bach Society and with the Bach to Mozart Chamber Ensemble. Mr. Bernard studied in London and Munich and received a master's degree in voice from the University of Southern California. He has toured as soloist with the Norman Luboff Choir and the Gregg Smith Singers and has participated in previews for the San Francisco Opera Company and lectured for the East Bay Opera League. Mr. Bernard has recently been appointed state chairman of the voice division of the Music Teachers Association of California.



SELINA CARTER Viola da gamba

A frequent soloist in the San Francisco Bay area, Selina Carter is a member of the Florilegium Trio and the Pacific Viol Consort. She studied with John Hsu at Cornell University and with Judith Davidoff in New York. In August Ms. Carter will teach historical string instruments at the Idyllwild School of Music and the Arts. This is her second appearance at the Festival.



FRANCES COLE Harpsichord

Founder and director of the national Harpsichord Festival, Frances Cole made her European debut in 1973 and her orchestral debut with the Symphony of the New World in 1974. As a piano student from the age of three, Miss Cole turned to the Baroque era and the study of harpsichord after writing her doctoral dissertation at Columbia University on Bach's "Goldberg Variations." A pupil of Denise Restout at the Landowska Center in Connecticut, she later received numerous awards and grants, including the Martha Baird Rockefeller, World Arts Foundation and Sears Roebuck Foundation awards. As an Affiliate Artist Miss Cole has presented hundreds of harpsichord concerts throughout the country and last winter made her New York debut at Alice Tully Hall. This is her first appearance at the Festival.

DOUGLAS DAVIS Cello

A former pupil of Gregor Piatigorsky, Douglas Davis received the New York Violoncello Society's first Biennial Piatigorsky Award in 1961 and made his Carnegie Hall debut. In 1962 he was a winner in the Second International Tchaikovsky Competition and toured the Soviet Union.

In 1972 he was invited by the New York Violoncello Society to present a Town Hall recital commemorating the 30th anniversary of the death of cellist Emmanuel Feuermann. Mr. Davis is principal cellist with the Pasadena Symphony and Los Angeles Chamber Orchestra. As a member of the Los Angeles String Quartet he has appeared in concert throughout this country and Europe. This is his fifth season with the Festival.

ALAN DE VERITCH Viola

Principal violist of the Los Angeles Philharmonic and violist with the Sunset Chamber Consort, Alan de Veritch comes to the Festival for his first appearance in Carmel. He is also head of the viola department at California Institute of the Arts and visiting artist at California State University/Northridge, as well as a member of the Los Angeles Philharmonic Chamber Music Society. In 1964 Mr. de Veritch became the first violist to win the National String Competition of the Friday Morning Club, Washington, D.C., and the following year went to Indiana University as teaching assistant to William Primrose with whom he had studied for the previous five years. In the fall of 1976 he made his European debut as a soloist with Zubin Mehta and the Los Angeles Philharmonic. He has appeared with the Washington National Symphony and the Philadelphia Orchestra. In 1969 Mr. de Veritch was the first violist to be named a winner in the Emma Feldman National String Competition. This summer he is appearing at the Hollywood Bowl, performing Berlioz' "Harold in Italy." He has just recorded the sixth Brandenburg Concerto with violist Pinchas Zuckerman for Deutsche Grammophon.

LOUISE DI TULLIO Flute

At the age of 19 Louise Di Tullio won a position with the Los Angeles Philharmonic Orchestra. She has since appeared as soloist with the Glendale Symphony, California Chamber Symphony and Los Angeles Chamber Orchestra. Well known to Carmel audiences, Miss Di Tullio has also appeared as soloist at the La Jolla, San Luis Obispo and Ojai festivals and with her sister, Virginia De Tullio, pianist, will give a concert in August at the Abbey Bach Festival in Oregon. Miss Di Tullio is a member of the Di Tullio Trio and Los Angeles Wind Quintet, and will play first flute with the Pasadena Symphony Orchestra next season. Her most recent recordings include works for flute and harp with Susann McDonald, on the Klavier label, and as soloist with the English Chamber Orchestra released by Crystal and recorded in London. For the second consecutive season Miss Di Tullio was last year named Most Valuable Player by the Los Angeles Chapter of the National Association of Recording Arts and Sciences.

RAYMOND DUSTE Oboe, Oboe d'amore San Francisco oboist Raymond Dusté returns for his 22nd season with the Festival and

his first as a clinician for the Summer Music Workshops sponsored jointly by the Festival and the Lyceum of the Monterey Peninsula. A member of the San Francisco Symphony and the San Francisco Symphony Opera orchestras, Mr. Dusté is also director of the Bach to Mozart Chamber Ensemble and the California Wind Quintet. He is a professor at California State University/San Francisco and teaches privately as well as at Stanford University. He studied at the San Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. Among his recordings is a Fantasy album, "Fly With the Wind," performed by jazz pianist McCoy Tyner and members of the San Francisco Symphony.

DONATELLA FAILONI Pi

Daughter of a Hungarian prima ballerina at the Budapest Opera and of the Italian conductor Sergio Failoni, Donatella Failoni studied at the Conservatory of Bela Bartok and later at the Franz Liszt Academy of Music in Budapest. Carlo Zecchi engaged her for a tour of Italy and in the past few years she has appeared frequently in Italy, Hungary, Poland and France, both in recital and as a soloist with orchestra. In 1968 she won top honors in the Petrov Piano Competition held that year in Taormina, Sicily, and in 1970 was equally honored at the Ettore Pozzoli, international biennial piano competition for artists under the age of 33. Miss Failoni has just completed a tour of Japan and makes her first appearance in California at this time.













SARAH FRANKLIN Soprano

Sarah Franklin received her bachelor's and master's degrees from The Juilliard School and studied with Boris Goldovsky. Among various awards, she received a fellowship to teach at the Aspen Music School and was a Liederkranz Foundation winner. She has performed extensively on the East Coast and in the Midwest, including appearances with the St. Louis Symphony and the New York Chamber Soloists. For five seasons she sang with the Waverly Consort on a Martha Baird Rockefeller Grant, and toured with the group as soprano soloist. She has appeared as soloist with the Schola Cantorum of De Anza College, West Bay Opera and the Oakland Symphony Orchestra. This spring she was soloist in Haydn's "The Creation" at Utah State University. A San Francisco East Bay resident, Miss Franklin makes her second appearance at the Festival.



SARA GANZ Soprano

A 1975 graduate of the University of Nebraska School of Music, Sara Ganz received awards from the National Association of Teachers of Singing and was a regional winner in the National Music Teachers Association competition. After moving to Los Angeles she studied voice at the University of Southern California, singing numerous roles with the university's Opera Workshop. Upon receiving her master's degree in 1976 she was named Outstanding Graduate in opera and vocal arts. Miss Ganz was an award winner in both the Metropolitan Opera's Western auditions and San Francisco Opera auditions. For the past two seasons she has appeared with the Opera Guild of Southern California, in such roles as Clorinda in "Cinderella" and Gretel in "Hansel and Gretel," and she is soloist at Hollywood Presbyterian Church. She will sing with the San Luis Obispo Mozart Festival in August, as she did last year. This is Miss Ganz's first appearance in Carmel.



MARIE GIBSON Soprano

Well known to Monterey Peninsula audiences, Marie Gibson returns to the Festival after a three-year absence. Miss Gibson has made many solo appearances in Northern California, singing with the San Francisco, Marin, San Jose and Monterey County Symphony Orchestras; the San Francisco Chamber Music Society, the Francesco Trio, the Bach to Mozart Chamber Ensemble and the Crown Chamber Ensemble at the University of California /Santa Cruz. She has been heard in recital at the University of California/Berkeley, the San Jose Opera Guild and in Southern California. She has made several recent appearances with Adolph Baller and Nathan Schwartz at Stanford University and in February of this year sang in the Bay Area Artists in Concert series at the College of Marin. In June she gave a recital and master class at the state convention of the Music Teachers Association. Miss Gibson studied with Andres de Segurola, Pietro Gimini and in Berlin with Elsa Varena; she coached in lieder and opera with Paul Hamburger in London. Her early operatic experience was with the Los Angeles Civic Light Opera, the Los Angeles Opera and Guild Opera of Los Angeles. A winner of the Merola Debut Auditions, she appeared with the San Francisco Opera and Spring Opera, at the Hollywood Bowl and in oratorio and concert with such conductors as Georg Solti, Alfred Wallenstein and Pierre Boulez. For the past eight years Miss Gibson has been Adjunct Professor of Music at Stanford.



THOMAS HALL Viola

First playing in the Festival Orchestra in 1953, Thomas Hall returned in 1970 and has been its principal violist for the past seven seasons. He is Chairman of the Music Department and Associate Professor of Music at Chapman College, where he has taught since 1968. Receiving his master's and doctoral degrees from the University of Southern California, he was violist with the Illinois String Quartet for a number of years. He appears frequently with the Chapman College Chamber Players and Chapman Symphony Orchestra.



EDWARD HAUG Trumpet

A specialist in the Baroque trumpet, Edward Haug returns this year for his 20th season with the Festival. He is a member of the San Francisco Symphony and San Francisco Opera orchestras, the Bach to Mozart group and the Camara Brass Quintet, noted for its performances of Baroque music, and principal trumpet of the Marin Symphony. He has taught for many years at the San Francisco Conservatory of Music and now, as a part-time resident of the Monterey Peninsula, he is a member of the faculty of the Community School of Music and has been a clinician in the 1977 Summer Music Workshops sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival.

MADELINE INGRAM Harpsichord

Artist-in-Residence with the San Mateo County Chamber Music Society, Madeline Ingram appeared as soloist in May with the Palo Alto Chamber Orchestra. She was harpsichordist with the California Bach Society in 1975 and in recent years has performed with Ars Antiqua and the Bach Festival, both of Rochester, New York, the Madrigal Singers of New Jersey and Friends of Early Music, also in New Jersey. She has given concerts at the University of Rochester, the Metropolitan Museum and the National Gallery in Washington, D.C. With degrees from the Eastman School of Music and Western Reserve University, Mrs. Ingram has taught privately and at music schools including Oberlin Conservatory and Eastman. This is her second season with the Festival.



DR. RAYMOND KENDALL Lecturer

Formerly Dean of the School of Performing Arts at the University of Southern California and Executive Director of the Young Musicians Foundation of Los Angeles, Dr. Raymond Kendall is now a frequent consultant for the Senior Commission of the Western Association of Schools and Colleges and for the Office of International Arts Affairs in the U.S. Department of State. Dr. Kendall holds graduate degrees from Stanford and Cornell universities and an honorary Mus. Doc. from Occidental College. This is his 13th season as lecturer for the Festival.



ARTHUR KREHBIEL Horn

Co-principal horn with the San Francisco Symphony Orchestra since 1972, Arthur Krehbiel returns for his fourth appearance as a Festival soloist. He first played in the Festival Orchestra in 1957. In April of this year he was soloist with the San Jose Symphony Orchestra and will play the Britten "Serenade" for tenor and horn at the Mozart Festival in San Luis Obispo. Mr. Krehbiel was assistant first horn with the Chicago Symphony Orchestra and its youngest member; he was named associate first horn of the Chicago orchestra while also teaching at De Paul University. From 1963 to 1971 he was principal horn with the Detroit Symphony and at the same time taught at Wayne State University where he also directed the brass choir. He has appeared many times as soloist with the San Francisco Chamber Orchestra and San Francisco Little Symphony and is a member of the Los Angeles Brass Quintet. Mr. Krehbiel is a faculty member of the San Francisco Conservatory of Music and the Forest Meadows Center of the Arts in San Rafael.



DOUGLAS LAWRENCE Bass-Baritone

Douglas Lawrence returns to the Festival for his 11th season following engagements during the past year throughout this country and in Europe. He sang at the International Bach Festival in West Berlin, followed by a performance at the Thomaskirche in Leipzig. He appeared in five performances of Beethoven's "Ninth" with the San Francisco Symphony last winter, and this spring he recorded Bloch's "Sacred Service" on the Angel label with Maurice Abravanel conducting the Utah Symphony. In October Mr. Lawrence will make his Carnegie Hall debut in a production of Berlioz' "Beatrice and Benedict" with Seiji Ozawa and the Boston Symphony. Next spring he will sing at the Bethlehem Bach Festival and also with Erich Leinsdorf and Eugene Ormandy. Mr. Lawrence has sung with the San Francisco Spring Opera, the Milwaukee Symphony, for eight seasons with the Los Angeles Philharmonic, many times at the Hollywood Bowl and the Dorothy Chandler Pavilion of the Los Angeles Music Center. A recitalist as well as opera singer, he made his European debut at Stuttgart in 1973. He is Choir Director at Hollywood Presbyterian Church.



BRUCE LAMOTT Harpsichord

Now completing a doctoral dissertation in musicology at Stanford University, Bruce Lamott was graduated from Lewis and Clark College and studied harpsichord with Edith Kilbuck and Alan Curtis. He was musical director of the Stanford Drama Department production of "The Beggar's Opera" and was harpsichordist for the Stanford Opera Theater productions of "Don Giovanni" and "Cosi fan Tutte." Formerly organist of St. Stephen's Episcopal Church in Portland and organist-choir director of Trinity Presbyterian Church in San Carlos, he has performed with the William Hall Chorale, the California Bach Society and chamber music ensembles in the San Francisco area. This spring he played the Haydn DMajor Concerto with the Stanford Chamber Orchestra on a Broadwood fortepiano of 1811. Mr. Lamott, who returns for his fourth season with the Festival, has been appointed Lecturer in Musicology at the University of California/Davis for the coming year



NOT SHOWN

SCOTT MacCLELLAND Commentator, Music for Young Listeners

For the past five years Scott MacClelland has been classical music director of KWAV Stereo 96.9 in Monterey. He has been a member of the Monterey County Symphony Board as youth activities coordinator since 1973, organizing and administering in-school demonstration programs which are presented to fourth and fifth graders throughout the county's public schools. He gives a course on radio in Monterey Peninsula College's Introduction to Music Literature program and is music columnist and critic for the Carmel Pine Cone.



CYNTHIA MUNZER Mezzo-Soprano

Winning a Metropolitan Opera contract at the conclusion of the 1973 Metropolitan auditions, Cynthia Munzer sang more than 12 roles during her first two seasons and was selected to perform with the company on its first tour of Japan in 1975. First studying voice at the University of Kansas, Miss Munzer continued at the Royal Academy in London and made her debut as the "Merry Widow" with the Oxford Opera Company in 1968. Returning to the United States the following year, Miss Munzer sang at the Central City, Wolf Trap and Aspen festivals, as well as with the Washington Civic Opera, while working with Herta Glatz, former Metropolitan mezzo. She has appeared with the Philadelphia, National and American Symphony Orchestras and in recital with the New Haven Opera Society and the Choral Arts Society of Washington. In February of this year she made her debut with the Opera Company of Philadelphia as Zerlina in "Don Giovanni." This is Miss Munzer's first appearance at the Festival.



MARY-ESTHER NICÓLA Soprano

Returning for her 16th appearance with the Festival, Mary-Esther Nicóla is a resident of San Diego, where she directs a church choir, teaches privately and has been heard frequently in oratorio and recital throughout Southern California. She has been a soloist with the William Hall Chorale, San Diego Symphony, Escondido Oratorio Society, San Diego Music Makers Society, San Diego Light Opera Association and at Loma Linda University.



THOMAS PAUL Bass

From his professional debut in 1961 in Handel's "Belshazzar" at Carnegie Hall to his appearance this past season with the Sacra Orchestra and Chorus at New York's Metropolitan Museum of Art and with the Bethlehem Bach Festival, Thomas Paul has sung with virtually every major symphony orchestra and festival on this continent. Mr. Paul returns to Carmel after a seven-year absence from the Festival. A native Californian, he studied at The Juilliard School but did not begin a singing career until he joined the U.S. Army Chorus in Washington, D.C. He won first prize in the Liederkranz Contest, received a Ford Foundation grant for operatic study and a contract with the New York City Opera. Since that time Mr. Paul has appeared in opera, oratorio and recital throughout the country. Last season he created the role of Bilby in the world premiere of Carlisle Floyd's "Bilby's Doll" with the Houston Grand Opera Association, sang in recital at Alice Tully Hall in New York and appeared with the Dallas and Atlanta symphonies. He recently sang the role of del Vecchio in the San Antonio Opera production of Wagner's in Handel's "Jephtha" in Frankfurt, Germany, in broadcast with the Hessicher Rundfunk Orchestra, and made his European debut in Bach's "St. Matthew Passion" with the Gächinger Kantorei Stuttgart, conducted by Helmuth Rilling. He has made numerous recordings for RCA, Deutsche Grammophon and Nonesuch, among others.



ANITA PRIEST Organ

Pianist, harpsichordist, organist and vocal coach, Anita Priest is Organist and Director of Music at Pasadena First Methodist Church and Organist of Wilshire Boulevard Temple. She is a former professor of music at Los Angeles City College. Among her many record releases is a 1971 recording of the Saint-Saens Organ Symphony No. 3 with Zubin Mehta and the Los Angeles Philharmonic Orchestra. Miss Priest received her bachelor's and master's degrees at the University of Southern California and studied at the Mozarteum in Salzburg. Recently returned from a month's study in London, Miss Priest participated as organist with the Los Angeles Philharmonic Orchestra July 9 in the pre-season Hollywood Bowl performance of Bach's "St. Matthew Passion," and July 12 in the Bowl's opening performance of the Mahler Eighth Symphony.

LINDA PURDY Mezzo-Soprano

A recent award winner in the San Francisco District Auditions of the Metropolitan Opera, Linda Purdy was a music graduate of California State University/San Francisco and in 1974 participated in the Oglebay Opera Institute under the direction of Boris Goldovsky. She tours with the Mother Lode Troupe, and for the past two seasons she has been soloist at the Carmel Classical Guitar Festival. Last fall she made her fourth recording for the Niscience Foundation of Glendale and this coming season will sing with a guitar and flute ensemble in scheduled West Coast concerts. This is her third season with the Festival; in 1976 she sang the role of the Sorceress in Purcell's "Dido and Aeneas."



WILLIAM RAMSEY Baritone

Director of choral activities at Stanford University, William Ramsey makes his first appearance at the Festival in Cimarosa's "The Music Master." Mr. Ramsey is a frequent soloist with the Utah Symphony, the Spokane Symphony and with the Conductors Chorus of the American Choral Directors Association under the baton of Helmuth Rilling. He has appeared as soloist with the California Bach Society, the Monterey County Symphony, the Robert Shaw and Roger Wagner Chorales, and as a recitalist in this country and abroad. Following his Carnegie Hall debut, he was associated as conductor and soloist with various musical events at Carnegie Hall, Town Hall, the Metropolitan Museum and Lincoln Center. He has recorded with Bernstein, Stravinsky and Hindemith and has published numerous articles in professional music journals.



JAMES H. SCHWABACHER, JR. Lecturer

James Schwabacher returns this season to lecture on "Fidelio" after having appeared as the Evangelist in Festival performances of Bach's "Passions" since 1950. His long-time career has included 14 roles with the San Francisco Opera, appearances with symphony orchestras throughout the country and frequent performances with Community Concerts at more than 75 colleges and universities. He has sung in major festivals including the Bethlehem Bach Festival, Brevard and Ojai festivals and the Festival of Two Worlds in Spoleto. A past president of the San Francisco Symphony Foundation, Mr. Schwabacher is on its executive committee, is vice president and founder of the San Francisco Spring Opera and past president and executive committee member of the San Francisco Conservatory of Music.



MICHAEL SELLS Tenor

Appearing for the first time at the Festival, Michael Sells has sung in concert with the Los Angeles Philharmonic, the San Diego and Pasadena symphonies, the La Jolla Chamber Orchestra and the Roger Wagner and William Hall chorales. Last season he was soloist in six concerts at the Dorothy Chandler Pavilion of the Los Angeles Music Center. He also appeared in a 1976 Hollywood Bowl production of Britten's "Serenade," with Barry Tuckwell, horn. That same year he made his debut with the San Francisco Spring Opera as the Evangelist in a staged presentation of Bach's "St. Matthew Passion." Mr. Sells is Assistant Professor of Music at the University of Southern California, having received his D.M.A. degree in voice at USC in 1971. He can be heard on the Klavier recording of Britten's "War Requiem."



POLLY SWEENEY Violin

An honors graduate of Oberlin Conservatory of Music, Polly Sweeney also studied at The Juilliard School. She was a member of a professional piano trio in New York and performed with the American Symphony Orchestra under the direction of Leopold Stokowski. Ms. Sweeney is concertmaster of The Camarata of Los Angeles, which made a five-week tour of Europe last fall. She is also principal second violin with the California Chamber Symphony and has appeared as soloist with that organization and with the Beverly Hills Chamber Orchestra. In addition, she is a freelance artist for the recording and film industries. This is Ms. Sweeney's fifth season with the Festival.













DIANE THOMAS Soprano

This spring Diane Thomas appeared as soloist with the William Hall Chorale in Robert Schumann's "Requiem," with the Robert Heer Chorale of Los Angeles and at the Ojai Festival. Last fall she was soloist with the Hall Chorale on a five-week tour of the Midwest. Miss Thomas studied and performed lieder with Erik Werber at the Vienna Academy of Music. She attended George London's master classes at the University of Southern California, receiving the Los Angeles Music Teachers Association Award as well as the Arthur Berch Memorial Award in San Francisco Opera regional auditions. In 1971 she was a finalist in the San Francisco Opera auditions and participated in the Merola Opera Program. This is Miss Thomas's fourth season with the Festival.

JESS THOMAS Tenor

Designated "the leading heldentenor in the world" by Newsweek magazine, Jess Thomas makes his first appearance at the Festival in the same role that was given him by the Vienna Festival in 1969, at the 100th anniversary of the opening of the Vienna State Opera. At Easter of that year he sang the role of Siegfried at Herbert von Karajan's Festival in Salzburg, only one of the many times he has appeared in leading Wagnerian roles in this country and abroad. His repertoire is principally the works of Wagner, notably the roles of Tristan and Siegfried, which he has sung with the San Francisco Opera, the Metropolitan, the Chicago Symphony and in Europe's major opera houses. (He was the first American Tristan in the history of the Bolshoi Theater in Moscow.) Mr. Thomas's career began with his winning the San Francisco Opera auditions in 1957 and continued with long experience in Germany, at the Baden State Theater in Karlsruhe, the Munich Festival in 1960, Bayreuth, the Berlin and Munich opera houses in 1961. His recent performances have included "The Ring" at Bayreuth in 1976 and as Florestan in the Metropolitan Opera producion of "Fidelio" during the 1975/76 season. Mr. Thomas returned to San Francisco for a recent performance of "Parsifal" and now makes his home in the Bay area. He has recorded on many labels, including Angel, Philips, Deutsche Grammophon and Columbia.

KATHRYN UNDERWOOD Alto

After a year's absence, Kathryn Underwood returns for her third season with the Festival. In the summer of 1976 she attended the American Institute of Music Studies in Graz, Austria, and gave a concert there under the sponsorship of George London, with whom she has studied in Southern California. For the past nine years she has been soloist at the First Baptist Church of Pasadena. In 1972 she was a finalist in both the San Francisco Opera and Metropolitan Opera Western Regional auditions; she also received the Young Artists Award from the Los Angeles Chapter of the National Association of Teachers of Singing. Miss Underwood has sung with the University of Southern California's Opera Workshop, and in oratorio performance in the Los Angeles area. For the past four years she has been a member of Opera à la Carte, which presents the works of Gilbert and Sullivan. A former pupil of Esther Andreas, she now studies with Mona Paulee.

CAROL VANESS Soprano

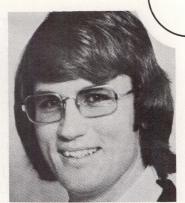
A 1977 Metropolitan Opera national finalist, Carol Vaness was also last year's winner of the San Francisco Opera auditions. She sang the role of Vitellia in Mozart's "Titus," a San Francisco Spring Opera production this season, under the baton of Sandor Salgo. As a new Affiliate Artist of the San Francisco Opera, Miss Vaness will appear during the coming season as Enrichetta in Bellini's "I Puritani" and as the High Priestess in "Aida." Since her student days at California State Polytechnic/Pomona, Miss Vaness has won numerous other awards and honors. Her singing experience includes solo appearances at California State University/Northridge, with the Irvine Master Chorale, Stern Grove Symphony Orchestra and the Merola Opera Program. At present studying toward her M.A. in music at CSU/Northridge, Miss Vaness has been soprano soloist at Immanuel Presbyterian Church in Los Angeles and Hollywood Temple Beth-El. This is her first appearance at the Festival.

MARK VOLKERT Violin

A member of the Festival Orchestra in 1970 and 1971, Mark Volkert has been its assistant concertmaster since 1974. He is a graduate of Stanford University and a student of Stuart Canin. As concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony, Mr. Volkert won an audition during his junior year for a chair in the San Francisco Symphony Orchestra. He is now in his fifth year with the orchestra and is assistant principal of the second violin section. He is also concertmaster and soloist with the Inverness Music Festival and the San Francisco Bach Festival.

GREGORY WAIT Tenor

A recent award winner in the West Coast regional Metropolitan Opera auditions, Gregory Wait returns for his seventh season with the Festival. Mr. Wait directs a multiple choir program at Whittier First Christian Church, where he also serves as Minister of Music. He is also Director of the Lutheran Chorale of Los Angeles and of Choral Organizations at Los Angeles Lutheran High School. He has appeared as soloist with the Seattle Symphonic Chorale, the William Hall Chorale and the Los Angeles Master Chorale. This past season he sang in the world premiere of a William Kraft work for 16 soloists under the auspices of the American Contemporary Music Society, and in Puccini's "Gianni Schicchi" with the Laguna Lyric Opera and "The Barber of Seville" with the Orange County Opera. He is a featured soloist on a recent Crystal release, "American Contemporary Sacred Music," with the Camarata of Los Angeles.



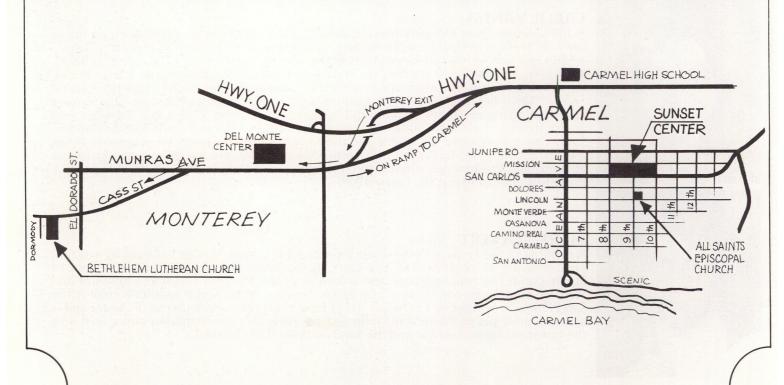
MARGUERITE WILLAUER Soprano

In her first appearance at the Festival, Marguerite Willauer sings one of the roles long associated with her career: Leonora in "Fidelio," a role she has sung on two continents in German, Italian and English. Her repertoire includes more than a dozen leading roles, including the Countess in "The Marriage of Figaro," Marguerite in "Faust," Donna Elvira in "Don Giovanni" and Octavian in "Der Rosenkavalier," all of which she has sung with the New York City Opera. Her debut at the Tanglewood Music Festival was in Strauss' "Ariadne auf Naxos," singing the role of the Composer opposite Leontyne Price's Ariadne, with Sarah Caldwell conducting. Miss Willauer created the role of Miss Julie in the world premiere of Ned Rorem's opera of the same name, sang in the American premiere of Menotti's "Help! Help! The Globolinks!" directed by the composer, at the Santa Fe Opera Festival, and in the American premiere of Britten's "A Midsummer Night's Dream" with the New York City Opera. She has sung leading roles in Stravinsky's "The Rake's Progress," Hindemith's "News of the Day" and Copland's "The Tender Land," all conducted by the composers. Among her many performances in this country Miss Willauer has appeared with the Washington Opera Society, the Boston Symphony, Central City Opera Festival, Cincinnati Symphony; and abroad at the Teatro dell'Opera in Rome, the National Opera of Athens and with the Festival of Two Worlds in Spoleto.



CATERINA MICIELI Soprano

Caterina Micieli, who returns for her 12th season with the Festival, has been a soloist with the Roger Wagner Chorale, Robert Shaw Chorale and the Hollywood Bowl Symphony. She taught for three years in the music department of McLennan Community College in Waco, Texas, and for the past seven years at Baylor University. A former winner of the University of California/Los Angeles music department's Young Artists Competition, she also sang with Jan Popper's UCLA Opera Workshop and with the Los Angeles Opera Guild under John Barnett.















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CARMEL BACH FESTIVAL, INC. Sandor Salgo, Executive Director SUMMER CHORAL WORKSHOP June 20-July 8

Priscilla Salgo, Director **CLINICIANS:**

Caterina Micieli, Soprano; Catherine Stoltz, Alto Gregory Wait, Tenor; Marc Clemens, Bass Accompanist: Arline Arrivee

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Mark Burroughs, tenor James Catiggay, tenor Kathy Collins, alto Leslie Doyle, soprano Katie Forbes, soprano Charity Gallardo, alto Denise Garner, soprano Catherine Grass, alto Led Hamel, baritone Mary Kaelberer, alto Laura Kafka, soprano Angela Karadsheh, alto

Lynnie Kramer, alto Philip Lashbrook, bass Kathleen Mahaney, soprano Kit McBride, soprano Wanda Minenna, soprano Lisa Nieboer, soprano Kathryn Pederson, soprano Robert Ramon, baritone George Smith, baritone Jennifer Tranhan, soprano Sherry Woodard, soprano Ricky Yokogawa, bass

SUMMER INSTRUMENTAL WORKSHOP June 27-July 15

Fred Schlichting, Director CLINICIANS:

Marilyn Robinson Sevilla, Fidel Sevilla, Jan Gauder, Strings Laurel Elkjer, Eleanor Biondi Dusté, Raymond Dusté, Woodwinds Edward Haug, Brass; Bruce Lamott, Theory

Students

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Kathleen Hull, oboe Laura Kodres, flute Neil Lenker, string bass Paige Levitt, violin Sharon Long, viola Susan Marshall, French horn Barbara Martin, violin Sally Ann Nimer, flute Karen Ottone, flute James Potoctny, violin Bari Roberts, clarinet Kevin Schambach, violin Jann Shelby, flute Maurice Spencer, trumpet Karen Strobridge, flute Louisa Titus, violin Theresa Thomas, violin Paul Volmensky, viola Beth Wefso, violin Karen Weitzan, violin Leora Weitzman, violin Samuel Yoon, violin Catherine Williams, cello

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SUMMER MUSIC WORKSHOPS

For many students, summer vacation is a time for sunshine and leisure. But for the participants in the Summer Instrumental and Choral Workshops, jointly sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, this summer has been a time for a musical dream come true. Under the inspiring directorship of Maestro Salgo, music students from the Monterey Peninsula, Salinas, Watsonville and as far away as Boulder Creek have been reading, playing and singing scores which include many selections from the Festival program. Chosen at spring audition-interviews for their natural abilities and outstanding talent, rather than level of experience, the young musicians have spent about 27 hours each week, individually and in groups, with professional musicians who devote their time and talent to the workshops.

The Choral Workshop, under the direction of Mrs. Priscilla Salgo, enjoyed the facilities of the Church of the Wayfarer from June 20 to July 8. From June 27 to July 15 All Saints' Episcopal Church reverberated with the sounds of the Instrumental Workshop under the directorship of Fred Schlichting, of Tacoma, Washington.



The workshops are possible only through the generous support of the Monterey Jazz Festival (since 1966), the Bing Crosby Youth Fund, the David and Lucile Packard Foundation of Palo Alto and the Thirty-Nine Craftsmen of the Monterey Peninsula. The generosity of Mr. and Mrs. Fidel Sevilla and various service clubs of the Peninsula makes it possible for the Lyceum to offer individual scholarships to young musicians.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization providing seminars and special workshops for gifted young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientist and other professionals who devote their time and expertise on subjects ranging from Bach to Wildflowers and from Computers to Veterinary Medicine to make possible an offering of 85 seminars and workshops with an enrollment of over 1000. Supported solely by donated funds from the community, the Lyceum program supplements the regular curriculum in the schools and provides the opportunity for students to discover and develop special interests and talents.

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HISTORICAL INSTRUMENTS

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others are modern reproductions. Descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries:

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops, 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

CELLO (Douglas Davis). Nicholas Gagliano, Naples, Italy, 1745.

Regarded as one of the finest extant examples of this maker's art. The varnish is of a rich blond

HARPSICHORD (Carmel Bach Festival). Made in 1975 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th century harpsichord, with a 16' stop, by the North German builder Hass. Anonymous donor.

Two manuals; two 8', one 4', one 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

HARPSICHORD (Carmel Bach Festival). Made by Neupert in Nurnburg, Germany. Anonymous donor.

Two manuals; two 8', one 4', one lute (buff)

HARPSICHORD (Carmel Bach Festival). Made by Wittmayer in Gartenburg, Germany. Bequeathed by Mrs. Helen Fuller.

One manual; one 8', one 4', one lute (buff)

HARPSICHORD (Madeline Ingram). Made in 1972 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th century harpsichord, with a 16' stop, by the North German builder Hass.

Two manuals; two 8', one 4', one 16', one Nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

HARPSICHORD (Bruce Lamott). Built in 1968 by Richard Merz; rebuilt in 1975 by Herbert Myers. Copy of a French instrument of the mid-

Two manuals; two 8', two 4', one lute (buff) stop; all stops hand-operated.

OBOE D'AMORE (Raymond Dusté). Modern reproduction by Marigaux in France in 1967. OBOE D'AMORE (Raymond Dusté). Modern reproduction by Loree in Paris, France, in 1972. OBOE D'AMORE (Jean Stevens). Modern reproduction by Loree in Paris, France, in 1974.

ORGANO DI LEGNO (Carmel Bach Festival). Designed and constructed by Otto Rindlisbacher in Zurich, Switzerland. Gift of Emile Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedeckt 8', Rohrflote 4', and Principal 2'. The two lower octaves of the Gedeckt 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement)

VIOLA (Alan De Veritch). Gaspar da Salo, c. 1575. From the collection of the Los Angeles Philharmonic.

One of the finest specimens of an early viola existing today.

VIOLA (Thomas Hall), Northern Italian instrument, 18th century; maker unknown.

VIOLA DA GAMBA (Selina Carter). 7-string instrument, made by Kazuya Sato in Japan, 1976. Copy of an 18th century instrument, made by Stainer.

VIOLA DA GAMBA (Sally Moomaw). 7-string instrument, made by Kazuya Sato in Japan, 1975. Copy of an 18th century instrument, made by Stainer.

VIOLIN (Polly Sweeney). J. B. Guadagnini. VIOLIN (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

ACKNOWLEDGMENTS

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TOWER MUSIC

Works of J. S. Bach, Gabrieli, Josquin des Pres, Obrecht, Pachelbel, Pezel, Reicha and other composers of the Baroque era will be played by the Brass Choir, under the direction of RALPH LaCANNA, for approximately one half hour before each concert

Brass Choir: RALPH LaCANNA, CHARLES BUBB, Jr., trumpet; JOHN KRUEGER, CARLBERG JONES, horn; WILL SUDMEIER, DON KENNELLY,

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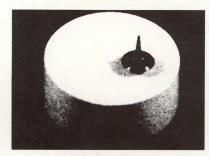


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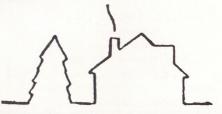
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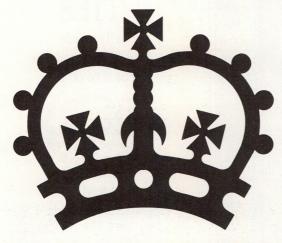


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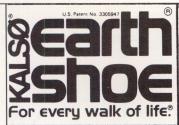
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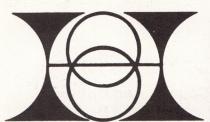
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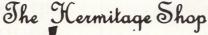
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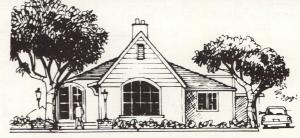


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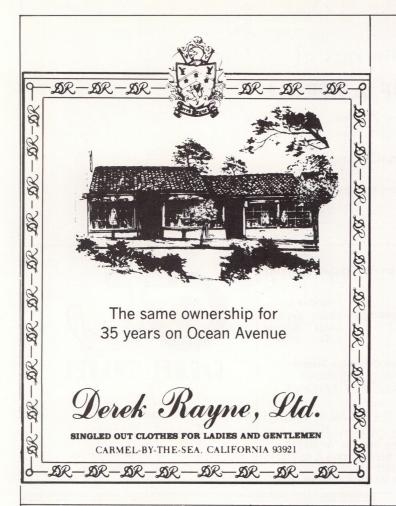
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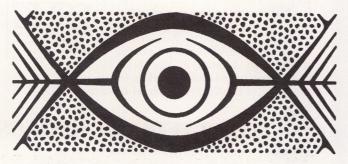
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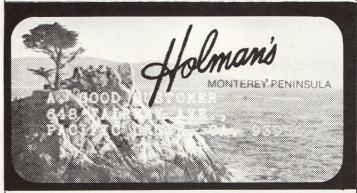
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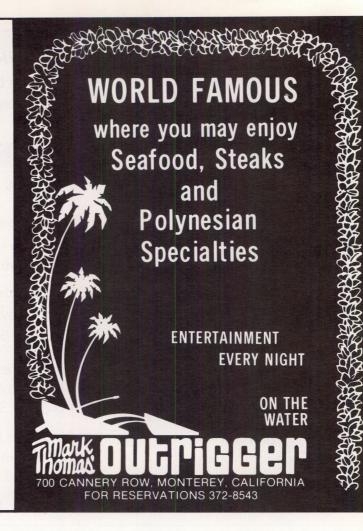
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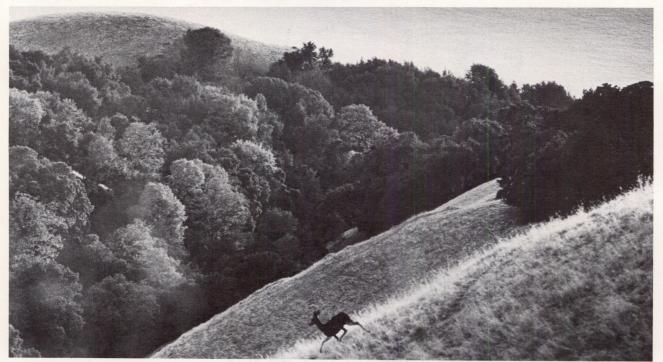
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